2013–2014 ANNUAL REPORT

ONF
NFB
Canada

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Photos from French Program productions are featured in the French-language section of this annual report at http://onf-nfb.gc.ca/rapports-annuels

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October 30, 2014

The Honourable Shelly Glover, P.C., M.P.
Minister of Canadian Heritage and Official Languages
Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2014.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

Claude Joli-Coeur
Acting Government Film Commissioner and
Chairperson of the National Film Board of Canada

2013–2014
IN NUMBERS

72
ORIGINAL NFB FILMS AND CO-PRODUCTIONS

10
INTERACTIVE WEBSITES

18
DIGITAL DOCUMENTS SUPPORTING INTERACTIVE WORKS

4
PUBLIC INSTALLATIONS

2
APPLICATIONS FOR TABLETS

85
INDEPENDENT FILM PROJECTS SUPPORTED BY THE NFB
FILMMAKER ASSISTANCE PROGRAM (FAP) AND AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

111
AWARDS

489
NEW PRODUCTIONS ON NFB.CA/ONF.CA

27,390
DVD UNITS (AND OTHER PRODUCTS) SOLD IN CANADA

13,280
COMMUNITY, FESTIVAL AND THEATRICAL SCREENINGS

7,743
TELEVISION BROADCASTS IN CANADA

AUDIENCES

27,654,011
TOTAL ESTIMATED CANADIAN AUDIENCE

3,119,469
VIEWS ON NFB.CA AND ONF.CA

256,489
VIEWS OF INTERACTIVE PRODUCTIONS

1,023,823
ONLINE PARTNER VIEWS (YOUTUBE, DAILYMOTION)

11,332,000
TELEVISION VIEWS

3,309,705
INSTITUTIONAL VIEWS (HEALTH AND SOCIAL SERVICES, PUBLIC LIBRARIES, ETC.)

8,159,998
VIEWS IN THE EDUCATIONAL SECTOR (INCLUDING 247,766 CAMPUS SUBSCRIBER VIEWS)

16,648
HOME VIDEO VIEWS

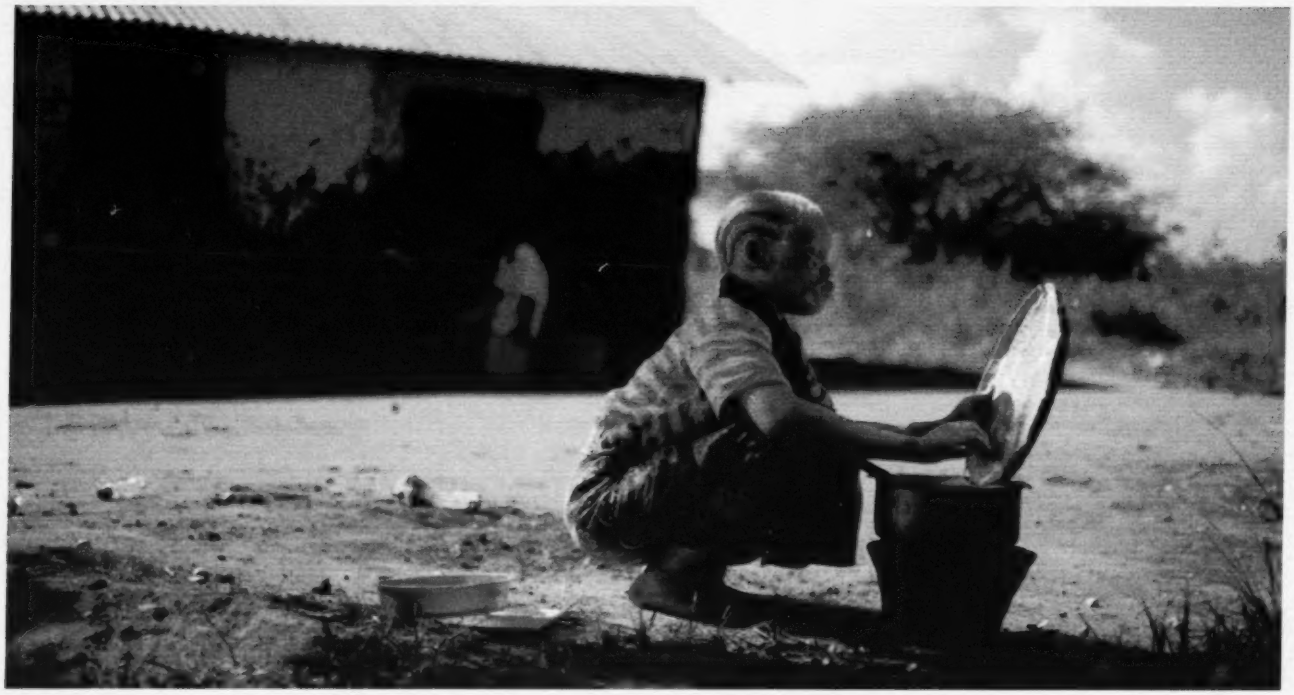
23,594
PARTICIPANTS IN WORKSHOPS IN CANADA

412,285
VIEWS AT PUBLIC SCREENINGS OF NFB FILMS (INCLUDING THEATRICAL VIEWS)

NFB.CA/ONF.CA

6,341,313
GLOBAL VISITS

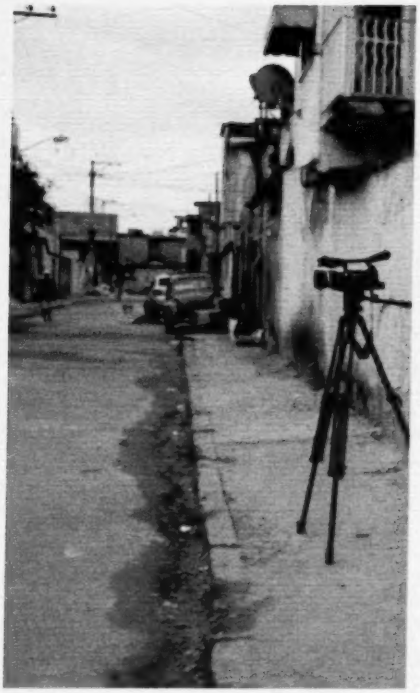
6,367,088
GLOBAL VIEWS



MESSAGE

FROM THE GOVERNMENT FILM COMMISSIONER

HUE: A MATTER OF COLOUR
Vic Sarin



The 2013–2014 fiscal year marked the beginning of a new chapter for the National Film Board of Canada—the first completed under our 2013–2018 Strategic Plan. Drafted following extensive consultations with every branch of the NFB, the plan is a manifesto calling for a greater focus on innovation and creativity, stronger engagement with Canadians in all of our activities, and continued improvements to the ways in which we work together and manage our resources.

It's a plan that first and foremost challenges us to further the NFB's role as a global innovator, through our programming, our digital portals and applications, as well as our technical infrastructures. This objective represents a new way of thinking about creativity, one that breaks down the traditional barrier between programming and platforms to prioritize innovation in all forms.

The plan also calls for greater accessibility: increasing the presence, awareness and impact of the NFB's works through an enhanced connection with Canadians and world audiences—in classrooms, communities and cinemas, and on all the platforms where audiences watch, exchange and network around creative content.

In addition, we've committed ourselves to strengthening and growing our financial capacity by developing a new economic model and novel business opportunities, and we're working to transform the NFB's organizational structure into a fluid, dynamic, evolving organism that enhances our ability to work and create differently. Most broadly, we're seeking to redefine the nature and purpose of the public sphere for the 21st century, with a bold new vision for the public space.

CREATIVITY AND INNOVATION

The NFB's pioneering work in programming, portals and applications helps position Canada at the forefront of film and digital media innovation. In 2013–2014, that work was recognized by a total of 111 awards: 43 Canadian and 68 international honours.

A key goal of our programming strategy going forward is to more actively and critically focus our point-of-view filmmaking, establishing a clear, distinguishing identity for NFB documentaries. This emphasis was already well on display in the remarkable slate of NFB feature docs produced in 2013–2014.

NFB French Program enjoyed a milestone year, with an impressive slate of works that included Carole Laganière's ***Absences***, winner of the Canadian/Quebec audience award at the Festival de cinéma de la ville de Québec, as well as Danic Champoux's bold reinvention of the POV documentary genre in ***Autoportrait sans moi*** *(Self(less) Portrait)*—both produced through French Program's Filmmaker-in-Residence program.

Caroline Martel took audiences on a global odyssey to discover that most enigmatic of musical instruments—the ondes Martenot—in the NFB/Productions Artifact co-production ***Le chant des ondes*** *(Wavemakers)*, winner of the Golden Athena Award for best film in the Music and Film Competition at the Athens International Film Festival. Marc Fafard offered a soaring portrait of a trailblazing Inuit bush pilot in ***Les ailes de Johnny May*** *(The Wings of Johnny May)*, co-produced by Productions Thalie, the NFB and K'ien Productions.

Jean-François Caissy built on the NFB's focus on education with his authentic look at rural Quebec secondary students in the feature documentary ***La marche à suivre*** *(Guidelines)*, which was selected to make its world premiere at the prestigious Berlin International Film Festival. Rénald Bellemare and Pierre Goupil added to French Program's growing body of work on mental health with ***Il ventait devant ma porte*** *(The Wind at My Door)*, exploring Goupil's own experiences with bipolar disorder, while Claude Demers directed his highly personal NFB feature doc ***D'où je viens*** *(Where I'm From)*, a free-flowing, poetic exploration of his roots in Montreal's working-class Verdun borough that had its world premiere at the Rotterdam International Film Festival.

NFB English Program gave us such genre-bending works as Chelsea McMullan's innovative documentary musical about singer and musician Rae Spoon, ***My Prairie Home***. Selected for competition at Sundance—the only Canadian feature-length film to be so honoured this year—***My Prairie Home*** was featured in a national theatrical tour and was named Best Canadian Documentary by the Vancouver Film Critics Circle.

Four-time Emmy-winning director John Kastner completed two feature documentaries for us in 2013–2014: ***NCR: Not Criminally Responsible*** and ***Out of Mind, Out of Sight***, both co-produced by the NFB and J.S. Kastner Productions. ***NCR*** had an enormous impact as Canada considered major changes to how it dealt with people declared not criminally responsible (or "NCR") for violent crimes due to mental illness, and received glowing praise from Canadian mental health and law professionals, while ***Out of Mind, Out of Sight*** provided viewers with an unprecedented look inside the Brockville Mental Health Centre.

With education and the health and safety of our children a major concern for all Canadians, legendary NFB filmmaker Alanis Obomsawin's ***Hi-Ho Mistahey!*** documented "Shannen's Dream," a remarkable Canada-wide children's campaign, and its call for better First Nations schools. Dennis Allen's ***Crazywater***, a powerful first-person documentary about alcoholism in First Nations communities, received the Audience Choice Award for Best Canadian Documentary at the Available Light Film Festival in Whitehorse.

Julia Kwan's ***Everything Will Be***, which premiered at Hot Docs, explored the transformation of Vancouver's Chinatown through the eyes of the community's oldest and newest members. The issue of colour prejudice within communities of colour was explored in Vic Sarin's ***Hue: A Matter of Colour***, a co-production between the NFB and Sepia Films. And as Canada prepared to introduce new prostitution legislation, the NFB contributed to the debate with Teresa MacInnes and Kent Nason's feature doc ***Buying Sex***, a timely exploration of the state of prostitution laws in Canada.

Our documentarians also continued a long NFB tradition of celebrating the achievements of Canadians from all walks of life and key moments in the life of our nation.

In his follow-up to his 2011 film ***Le 22e Régiment en Afghanistan*** *(The Van Doos in Afghanistan)*, Claude Guilman completed ***Je me souviens: 100 ans du Royal 22e Régiment*** *(The Van Doos: 100 Years with the Royal 22e Régiment)*, tracing the founding and history of the country's first French-Canadian regiment on the occasion of its centennial.

Canadian jockey Ron Turcotte won over 3,000 races between 1961 and 1978—as well as the Triple Crown, astride the legendary Secretariat—until a 1978 accident left him paralyzed. Directed by Acadian filmmaker Phil Comeau, the feature documentary ***Ron Turcotte, jockey légendaire*** *(Secretariat's Jockey, Ron Turcotte)* had its U.S. premiere as part of Kentucky Derby week, with Turcotte and Secretariat owner Penny Chenery in attendance, and would be featured at all three legs of the U.S. Triple Crown, while the Canadian premieres took place in Turcotte's home province of New Brunswick, with screenings in Moncton and Grand Falls.

It was also a year in which productions released in 2012–2013 garnered some of the documentary world's highest honours, both here and abroad: Sarah Polley's acclaimed ***Stories We Tell*** received the award for best non-fiction film from the New York Film Critics Circle and the best documentary screenplay award from the Writers Guild of America, as well as the award for best documentary of the year from the New York-based International Cinephile Society—to name just three. Hugo Latulippe's ***Alphée des étoiles*** *(Alphée of the Stars)* received a pair of Gémeaux awards, including the award for best science and nature documentary, and a prestigious Japan Prize, presented

by Japanese public broadcaster NHK. Anne Wheeler's return to documentary filmmaking in ***Chi***, a powerful look at beloved Vancouver actress Babz Chula's battle with cancer, was honoured with a Canadian Screen Award for best short documentary.

Jeffrey St. Jules' ***Let the Daylight into the Swamp***, an innovative 3D look at Franco-Ontarian life, was a double winner at the Yorkton Film Festival, receiving Golden Sheaf Awards for Best of Festival as well as Best Experimental Film. Another two-time winner at Yorkton was ***The Portrait***, Hubert Davis's documentary on the creation of Canada's official portrait of Her Majesty Queen Elizabeth II on the occasion of her Diamond Jubilee, which netted Golden Sheafs for both Best Director (Non-fiction) and Documentary Arts & Culture.

ANIMATION

A world-renowned source of auteur animation, the NFB continued to support and explore groundbreaking creative avenues in 2013–2014, as we prepared to mark the centenary of the birth of NFB animation pioneer Norman McLaren.

In Newfoundland and Labrador, we produced ***54 Hours***, a short animated documentary about a 1914 sealing disaster that is deeply rooted in Newfoundlanders' sense of identity. Directed by Bruce Alcock and Paton Francis, and written by Michael Crummey, the film was created to mark the 100th anniversary of the disaster and had its world premiere in St. John's—with many family members of survivors in attendance—as well as online at NFB.ca. A visionary figure in Quebec and Canadian cinema brought his own story back to life in Marie-Josée Saint-Pierre's innovative ***Jutra***, which tells the tale of director Claude Jutra entirely in his own words, using a fresh approach to both form and content that I believe Jutra himself would have approved of.

A master of hand-drawn 3D animation, Genie winner Munro Ferguson completed his latest NFB film, ***Minotaur***, as the NFB and Munro continue to pioneer creative applications for the made-in-Canada Sandde 3D drawing system developed by IMAX Corporation. Featuring a musical score by Kid Koala, ***Minotaur*** draws its inspiration from a previous NFB film breakthrough: the immersive ***In the Labyrinth*** experience created for Expo 67 in Montreal.

Two NFB animated shorts made their world premiere at the Toronto International Film Festival this past year: emerging filmmaker Claire Blanchet adapted Montreal writer Heather O'Neill's short story in the stereoscopic 3D film ***The End of Pinky***, while Bruce Alcock's Global Mechanic Media/NFB animated co-production ***Impromptu*** offered a look at the redemptive power of food, wine, music and love.

Inspired by the filmmaker's misadventures as a school bus driver, ***Histoires de bus*** *(Bus Story)* by tali offered a humorous look at the realities of rural life in Quebec's Eastern Townships, while ***Nul poisson où aller*** *(No Fish Where to Go)*, by Nicola Lemay and Janice Nadeau, gave audiences a compassionate and poetic exploration of intolerance and the consequences of war. Academy Award-nominated animator Janet Perlman (***The Tender Tale of Cinderella Penguin***) returned to the NFB to complete her latest work, ***Monsieur Pug***, written in collaboration with celebrated Quebec playwright Larry Tremblay. New releases also included ***Le sapin d'Éloïse***, by Dominic Etienne Simard, and the Lunohod Animation Studio/NFB co-production ***Jours de pluie*** *(Rainy Days)*, by Vladimir Leschiov, as well as ***3e page après le soleil*** *(Third Page from the Sun)*, a powerful work by Theodore Ushev, who continued to garner major awards for his previous NFB short ***Gloria Victoria***, including the FIPRESCI prize at the 2013 Annecy International Animation Film Festival.

Completed in 2012–2013, ***Subconscious Password*** is the first 3D stereoscopic film by Oscar winner Chris Landreth (***Ryan***), and it received some of the animation world's highest honours this year, including a Canadian Screen Award for best animated short and the Cristal for best short at the Annecy festival. Another award winner from 2012–2013 was the Papy3D Productions/ARTE France/NFB co-production ***Edmond était un âne*** *(Edmond Was a Donkey)* by Franck Dion, which added to its long list of honours with the Gémeaux award for best animation.

INTERACTIVE MEDIA

In fiscal year 2013–2014, we experienced another landmark chapter in interactive media, one that began with digital media expert Julia Kaganskiy hailing the NFB as a "trailblazer responsible for some of the most progressive and innovative experiments in digital media and interactive storytelling" in her April 29 *New Yorker* piece, "Where Film Goes to Be Reinvented."

Indeed, it was in New York City that the NFB captured global attention for ***Journal d'une insomnie collective*** *(A Journal of Insomnia)*, which was presented as an interactive installation in the Storyscapes section of the Tribeca Film Festival. Produced by Hugues Sweeney, this original nocturnal online experience would go on to win the FNC LAB Innovation Award at Montreal's Festival du nouveau cinéma and the award for best experimental website or application at the Boomerang Awards, as well as the award for best event website in the Concours Grafika.

New York was also the site of our acclaimed collaboration with *The New York Times* on ***A Short History of the Highrise***. Directed by Katerina Cizek, it's the latest installment in our multi-year, multimedia documentary project ***HIGHRISE***, offering a global look at life inside residential highrises.

Fort McMoney is a trilingual docu-game allowing players to take control of Fort McMurray, Alberta, and make up their own minds about the world's largest energy project, as they meet with residents from all walks of life and come to better understand the issues facing this unique community. Directed by David Dufresne and co-produced by the NFB, Toxa and ARTE, the online docu-game was unveiled at pre-launch events in Montreal, Toronto and Paris before its public premiere at the high-profile International Documentary Film Festival Amsterdam. ***Fort McMoney*** was a critical and popular hit, receiving the award for best webdoc at the International Environmental Film Festival in Paris.

Western Canada was also the setting for Métis artist Tyler Hagan's debut interactive project, ***Similkameen Crossroads***, exploring the intersection of place, faith and identity for the people of British Columbia's Upper Similkameen Bands. It's the second interactive release from the NFB/imagineNATIVE Digital Media Partnership, which supports new forms of Indigenous artistic expression and offers Canadian Aboriginal artists an opportunity to develop innovative and socially relevant new-media works. Another NFB interactive work that explored the profound connection of Canadians to the land was Alexi Hobbs' interactive photo essay ***The Last Hunt***, a project that pushed the envelope of multi-platform development, and which was launched online and as an app at the iTunes Store and Google Play.

Citizen engagement was a particular focus in two of our interactive projects produced by the NFB's Digital Studio in Montreal. For two months in the fall of 2013, the NFB, Quartier des spectacles and Moment Factory gave Montrealers an opportunity to take over a public space through ***Mégaphone***, a remarkable, giant-sized "speaker's corner" that illuminated the façade of UQAM's President Kennedy Building with the words of passersby, and went on to share the Grand Prize in the Interactive Environment category at the Boomerang Awards.

As Quebecers experienced a polarizing debate over Quebec's planned Charter of Values, the NFB and *Urbania* partnered to launch ***Toi, moi et la Charte***, an interactive work designed to expand the discussion. Filmmakers Jérémie Battaglia and Vali Fugulin collaborated with the interactive studio Departement, while users contributed their views via *Urbania*'s social media networks.

The NFB also produced six interactive stories for ***Hyperlocal***, an online collection of personal observations about change in Canadian neighbourhoods commissioned by CBC Canada Writes. This project is part of a commitment at the NFB to exploring and telling underrepresented stories from Canada's communities.

Lastly, completed back in 2011–2012, ***Bear 71*** continued to impress critics this past fiscal year, winning a Webby Award—the Internet's highest honour—for best net art. And ***Des maux illisibles***, produced in 2012–2013, received the Grand Prize for website or application in the Documentary category at the Boomerang Awards for its efforts to help combat illiteracy in Quebec, which affects approximately 1.3 million people over the age of 16.

INNOVATIVE EDUCATIONAL RESOURCES

The NFB's leadership in Canadian educational productions and activities truly reached new heights in 2013–2014 as we teamed up with the Canadian Space Agency to create **NFB Space School**, a free interactive learning experience that engaged young Canadians in space exploration, giving them a front-row seat to CSA astronaut Chris Hadfield's historic mission aboard the International Space Station (ISS). **NFB Space School** got an out-of-this-world launch in April from Halifax's Discovery Centre, with a 20-minute Q&A with Commander Hadfield, the first Canadian to command the ISS. This fall, the commander was also kind enough to take part in two Virtual Classrooms, one in each of Canada's official languages, presented in collaboration with the CSA. Over 265 Canadian schools took part, with approximately 26,000 students participating in a single day!

Other Virtual Classroom events in 2013–2014 featured the docudrama ***We Were Children***, presented in partnership with the Legacy of Hope Foundation, to assist educators teaching about Canada's residential school tragedy; an event about the importance of clean drinking water for all Canadians; and our Holocaust Virtual Classroom, a national professional development Web event for educators, produced in partnership with Citizenship and Immigration Canada as part of International Holocaust Awareness Day.

ACCLAIMED APPS AND PLATFORMS

The NFB's growing online and mobile audience reached another milestone this past year: more than 54 million views of NFB content via our online portal, NFB.ca, our apps for smartphones, tablets and connect TV, and our international partner platforms.

We launched two acclaimed apps for the iPad last fiscal year, putting animation creation skills and tools in the hands of Canadians young and old alike, and combining the latest in digital technology with the unique legacy of NFB animation excellence.

The first app, ***McLaren's Workshop***, allows users to create their own animation and includes 51 Norman McLaren films as well as 11 documentaries about his unique techniques. Selected as an Editor's Choice pick by Apple Canada, ***McLaren's Workshop*** made the list of top five apps in the photo and video category during the first week of its release and the top 10 in the U.S. category in its second week. It also garnered the Best in Canadian Culture Award at the Digi Awards in Toronto, the Grand Prize for best website or application in the Art & Culture category at the Boomerang Awards, and the award for Best Cultural Production: Art and Culture at the NUMIX awards.

Later in the year, we followed up on the success of ***McLaren's Workshop*** with our stop-motion animation app, ***StopMo Studio***. Originally released as *PixStop* in December 2011, ***StopMo Studio*** offers casual and experienced users alike a richer and easier creative experience as they animate their films using frame-by-frame stop-motion. It, too, was an Apple Canada Editor's Choice, and by year's end Apple had made the app available in more than 45 countries around the world.

Lastly, the NFB and Cinéma Excentris in Montreal announced an innovative partnership to stream films in the Excentris program lineup. As a result of this initiative, some of the films shown in the Greater Montreal area exclusively at Excentris have been offered simultaneously on cinemaexcentris.com and ONF.ca. This collaboration gives audiences throughout Quebec access to Quebec, Canadian and international auteur films in French that would otherwise not be available to them.

COMMITTED TO CANADIAN ABORIGINAL MEDIA AND CULTURE

As the world's leading producer of Inuit cinema, the NFB has worked with artists and communities across the North to create a rich audiovisual legacy of Inuit and Arctic history, culture and stories. From April 4 to 28, a selection of some of the NFB's finest works was on display in the nation's capital as part of the Canadian Museum of Nature's Extraordinary Arctic Festival. We were also honoured to work with our co-producers, Eagle Vision and eOne Television, to offer ***We Were Children*** as an Expression of Reconciliation to the Truth and Reconciliation Commission, to be added to the Bentwood Box and become part of the Commission's permanent legacy, preserved for future generations.

The 2013–2014 year was a pivotal one for the NFB in terms of our commitment to independent and emerging filmmakers across the North. The NFB had previously supported a large number of established co-operatives in major urban centres across southern Canada. Last year, we decided to devote our support to northern film co-ops, which have been historically underserved and face unique challenges as they attempt to build a sustainable base for filmmakers in remote communities.

DEVELOPING NEW BUSINESS OPPORTUNITIES

In 2009, the NFB was a pioneer with its online Screening Room, NFB.ca, creating a new standard in digital accessibility for our country's culture and history. As we continued to implement our digitization plan in 2013–2014—which will eventually see our entire collection digitized—we also began discussions with partners here in Canada and around the world on an ambitious expansion of NFB.ca into a family of user-oriented online channels.

We'll always be committed to offering free access to NFB works online. Now, we're exploring how best to supplement that traditional online presence with channels tailored to the tastes of those users who love animation, documentary, or other types of programming, and featuring NFB works as well as independent productions from Canadian and international partners.

We're also working on ways to expand our popular online educational service, CAMPUS, both here in Canada—where it already reaches millions of Canadians via schools and public libraries—and into new markets in the U.S. With this objective in mind, we enhanced CAMPUS last year with added features such as "learning bundles," which assemble films, clips, study guides, articles, images, sound recordings and partner resources, all searchable by theme, subject and age level.

ORGANIZATIONAL TRANSFORMATION

As we prepared to embark on a new chapter for the NFB, with a new strategic vision, we completed a 100-day discussion process with all our employees. The goal was to ensure staff had a chance to embrace the key actions and priorities of our ambitious plan. In addition, our divisions made structural changes in order to better answer the needs and challenges of this plan, including a reorganization of our marketing efforts under our newly appointed Director General of Marketing and Communications.

LOOKING AHEAD

The 2014–2015 fiscal year brings yet another milestone for the NFB: our 75th anniversary. In preparing for this anniversary year, we've planned activities that will give audiences across the country opportunities to experience Canadian creative content, underscoring how the NFB has always offered a unique window onto the lives of Canadians while pioneering new directions in audiovisual storytelling.

Next year will also mark the centenary of the birth of NFB animation founder Norman McLaren, whose remarkable artistic legacy of innovation and experimentation is at the heart of who we are—a legacy that will be explored in special events here at home as well as in Scotland, the place of McLaren's birth.

Throughout seven and a half decades, the NFB has chronicled authentically Canadian stories from every part of the country and has shared that richness with all Canadians. This vital work is accomplished thanks to the ongoing support of the Government of Canada.

As the NFB enters its 75th year, we're hard at work, guided by a new Strategic Plan and a renewed commitment to transforming how we collaborate and create so as to better serve Canada, engage with Canadians on the issues and stories that matter, and position this country at the cutting edge of innovation in the digital media age.

Claude Joli-Coeur
Acting Government Film Commissioner and
Chairperson of the National Film Board of Canada

AWARDS

THE LAST HUNT

Jeremy Mendes and the NFB Digital Studio

ABBREVIATIONS

C.: Creator(s)

D.: Director(s)

P.: Producer(s)

50e ANNIVERSAIRE DE LA CINÉMATHÈQUE QUÉBÉCOISE (TRAILER)

D. **Diane Obomsawin**
P. René Chénier

BEST PROMOTIONAL ANIMATION
Ottawa International Animation Festival
Ottawa, Canada
September 22, 2013

A SEA TURTLE STORY / UNE HISTOIRE DE TORTUES

D. **Kathy Shultz**
P. Silva Basmajian

AUDIENCE AWARD FOR THE BEST ANIMATED FILM
International Film Festival for Children and Youth
Zlín, Czech Republic
June 1, 2013

PROFESSIONAL JURY AWARD IN THE AGES 12 AND OLDER CATEGORY
Plein la bobine – Festival de Cinéma Jeunes Publics
La Bourboule, France
June 13, 2013

BEST OF THE ICFILMFEST
ICFilmFest
Chicago, United States
August 7, 2013

ABSENCES

D. **Carole Laganière**
P. Colette Loumède

AUDIENCE AWARD FOR BEST CANADIAN/QUEBECOIS FILM (EX AEQUO WITH *L'EFFET*)
Festival de cinéma de la ville de Québec
Quebec City, Canada
September 29, 2013

ALPHÉE DES ÉTOILES

D. **Hugo Latulippe**
P. Éric De Gheldere,
Hugo Latulippe (Esperamos Films),
Colette Loumède (NFB)

GRAND PRIZE
Vues sur mer
Gaspé, Canada
April 13, 2013

AUDIENCE AWARD
Visions du Réel / Festival international du cinéma documentaire
Nyon, Switzerland
April 26, 2013

SPECIAL JURY PRIZE FOR CANADIAN FEATURE DOCUMENTARY
Hot Docs
Toronto, Canada
May 5, 2013

BEST DOCUMENTARY: NATURE AND SCIENCES
Prix Gémeaux
Montreal, Canada
September 1, 2013

BEST SOUND: MAGAZINE, PUBLIC AFFAIRS, DOCUMENTARIES ALL CATEGORIES
Prix Gémeaux
Montreal, Canada
September 1, 2013

AUDIENCE AWARD FOR BEST DOCUMENTARY
Festival international du film francophone
Namur, Belgium
October 4, 2013

BEST WORK OF THE WELFARE EDUCATION CATEGORY
Japan Prize International Contest for Educational Media
Tokyo, Japan
October 24, 2013

SPECIAL MENTION
Baja International Film Festival
Los Cabos, Mexico
November 16, 2013

BEST FOREIGN FEATURE DOCUMENTARY (EX AEQUO WITH *THE WALTZ*)
American Documentary Film Festival
Palm Springs, United States
March 31, 2014

BEAR 71

C. **Leanne Allison, Jeremy Mendes**
P. David Christensen, Dana Dansereau, Loc Dao, Rob McLaughlin, Bonnie Thompson

TECHNICAL EXCELLENCE
Future Innovation Technology Conference (FITC)
Toronto, Canada
April 23, 2012*

BEST INTERACTIVE AND NEW MEDIA PROJECT
Jackson Hole Science Media Awards
Denver, United States
September 7, 2012*

ONLINE COMMENTARY, SMALL ORGANIZATION
Online News Association
San Francisco, United States
September 21, 2012*

WEBBY AWARD – NETART
The Webby Awards
New York City, United States
May 21, 2013

BYDLO

D. **Patrick Bouchard**
P. Julie Roy

GRAND PRIZE
Festival de films de Portneuf sur l'environnement
Saint-Casimir, Canada
April 27, 2013

BEST CANADIAN SHORT
Toronto Animation Arts Festival International (TAAFI) Awards
Toronto, Canada
July 28, 2013

SPECIAL MENTION
Festival international d'animation Ciné court animé
Roanne, France
March 30, 2014

CHI

D. **Anne Wheeler**
P. Yves J. Ma

BEST SHORT DOCUMENTARY
Canadian Screen Awards
Toronto, Canada
March 9, 2014

CRAZYWATER

D. **Dennis Allen**
P. Selwyn Jacob

AUDIENCE CHOICE AWARD FOR BEST CANADIAN DOCUMENTARY
Available Light Film Festival
Whitehorse, Canada
February 9, 2014

DES MAUX ILLISIBLES (WEBSITE)

C. **Simon Trépanier**
P. Hugues Sweeney

GRAND PRIZE, WEBSITE OR APPLICATION – DOCUMENTARY CATEGORY
Boomerang Awards by Éditions InfoPresse
Montreal, Canada
December 5, 2013

EDMOND ÉTAIT UN ÂNE

D. **Franck Dion**
P. Franck Dion, Richard Van Den Boom (Papy3D Productions), Julie Roy (NFB)

SPECIAL JURY RECOGNITION
Aspen Shortfest
Aspen, United States
April 14, 2013

BEST ANIMATION: PROGRAM OR SERIES
Prix Gémeaux
Montreal, Canada
September 1, 2013

FORT McMONEY (WEBSITE)

C. **David Dufresne**
P. Dominique Willieme

BEST WEB DOCUMENTARY AWARD
Festival international du film d'environnement (FIFE)
Paris, France
February 11, 2014

*These awards, received in 2012–2013, do not appear in the annual report for that year.

GLORIA VICTORIA

D. **Theodore Ushev**
P. Marc Bertrand

FIPRESCI AWARD
Annecy International Animation Film Festival
Annecy, France
June 15, 2013

BEST FILM
FANTOCHE International Animation Film Festival
Baden, Switzerland
September 8, 2013

JURY GRAND PRIZE, EXPERIMENTAL CATEGORY, WITH A CASH PRIZE OF EUR 1,000
Festival international d'animation Ciné court animé
Roanne, France
March 30, 2014

HARD LIGHT

D. **Justin Simms**
P. Annette Clarke

GOLDEN SHEAF AWARD: FOUNDER'S AWARD
Yorkton Film Festival
Yorkton, Canada
May 26, 2013

HOLLOW LAND / TERRE D'ÉCUEIL

D. **Michelle Kranot, Uri Kranot**
P. Dora Benousilio (Les Films de l'Arlequin), Marie Bro (Dansk Tegnefilm), Marc Bertrand (NFB)

HONOURABLE MENTION
Jerusalem International Film Festival
Jerusalem, Israel
July 14, 2013

SPECIAL MENTION
Countryside Animafest Cyprus
Pissouri, Cyprus
July 21, 2013

AMNESTY AWARD
Giffoni Film Festival
Giffoni, Italy
July 28, 2013

BEST INDEPENDENT SHORT (AWARD GIVEN BY ASIFA ISRAEL)
Animix Tel Aviv
Tel Aviv, Israel
August 13, 2013

AWARD OF THE UNION OF BULGARIAN ARTISTS – PAINTING
World Festival of Animated Film
Varna, Bulgaria
September 15, 2013

SPECIAL MENTION FOR THE CARTOON D'OR NOMINATION
Encounters International Short Film Festival
Bristol, England
September 22, 2013

AWARD FOR ANIMATION TECHNIQUES
Banjaluka International Animated Film Festival
Banjaluka, Bosnia Herzegovina
October 28, 2013

SPECIAL MENTION
Bradford Animation Festival
Bradford, England
November 16, 2013

SPECIAL ACHIEVEMENT AWARD
Anilogue International Animation Festival
Budapest, Hungary
December 1, 2013

SYNCHRO FILM & VIDEO MATERIAL PRIZE, WITH A CASH PRIZE OF EUR 1,500
Tricky Women International Animation Filmfestival
Vienna, Austria
March 16, 2014

SPECIAL MENTION
Athens Animfest
Athens, Greece
March 19, 2014

ICI, CHEZ SOI / HERE AT HOME (WEBSITE)

C. **Departement**
P. Nathalie Cloutier

INTERACTIVE PENCIL – WEBSITES: PUBLIC SERVICE
One Show Interactive
New York City, United States
May 10, 2013

JOURNAL D'UNE INSOMNIE COLLECTIVE (WEBSITE)

C. **Guillaume Braun, Bruno Choinière, Thibaut Duverneix, Philippe Lambert**
P. Hugues Sweeney

FNC LAB INNOVATION AWARD
Festival du nouveau cinéma
Montreal, Canada
October 20, 2013

PRIZE CATEGORY: EXPERIENTIAL WEBSITE OR APPLICATION
Boomerang Awards by Éditions InfoPresse
Montreal, Canada
December 5, 2013

EVENTS WEBSITE
Concours Grafika
Montreal, Canada
February 6, 2014

KALI LE PETIT VAMPIRE

D. **Regina Pessoa**
P. Abi Feijo (Ciclope Filmes), Pascal Le Nôtre (Folimage Studio), Claude Luyet, Georges Schwizgebel (Studio GDS), Michèle Bélanger, René Chénier, Julie Roy (NFB)

SPECIAL JURY RECOGNITION
Aspen Shortfest
Aspen, United States
April 14, 2013

GOLDEN GATE AWARD FOR BEST ANIMATED SHORT
Golden Gate Awards Competition & International Film Festival
San Francisco, United States
May 9, 2013

SOPHIA AWARD
Portuguese Cinema Academy
Lisbon, Portugal
October 6, 2013

KASPAR

D. **Diane Obomsawin**
P. Marc Bertrand

THE NATIONAL AUDIOVISUAL INSTITUTE AWARD / SILVER PEGASUS, WITH A CASH PRIZE OF PLN 25,000 (GROSS)
Animator International Animation Festival
Poznań, Poland
July 18, 2013

L'AUTOMNE DE POUGNE

D. **Pierre-Luc Granjon, Antoine Lanciaux**
P. Marie-Claude Beauchamp, Christine Côté, Paul Risacher, Normand Thauvette (CarpeDiem Film & TV Inc.), Laurence Blaevoet, Sophie Boé, Chrystel Poncet (Piwi +), Pascal Le Nôtre (Folimage Studio), Marc Bertrand, René Chénier (NFB)

ROCKIE AWARD – ANIMATION PROGRAM
Banff World Media Festival
Banff, Canada
June 12, 2013

AWARD FOR BEST TV SPECIAL
Annecy International Animation Film Festival
Annecy, France
June 15, 2013

LE BANQUET DE LA CONCUBINE

D. **Hefang Wei**
P. Emmanuel Bernard (Folimage Studio), Nicolas Burlet (Nadasdy Film), Pascal Le Nôtre (Foliascope), Julie Roy (NFB)

GOLDEN PEG BAR, WITH A CASH PRIZE OF EUR 1,000
Animanima International Animation Festival
Čačak, Serbia
September 8, 2013

ANIMASIAN AWARD
Reel Asian International Film Festival
Toronto, Canada
November 10, 2013

ANIMATED DREAMS GRAND PRIX
Black Nights Film Festival
Tallinn, Estonia
December 1, 2013

LE CHANT DES ONDES

D. **Caroline Martel**
P. Caroline Martel (Productions Artifact), Colette Loumède (NFB)

GOLDEN ATHENA AWARD FOR BEST FILM IN THE MUSIC AND FILM COMPETITION
Athens International Film Festival
Athens, Greece
September 29, 2013

LE GRAND AILLEURS ET LE PETIT ICI

D. **Michèle Lemieux**
P. Julie Roy

BEST OF PROGRAM AWARD
Melbourne International Animation Festival
Melbourne, Australia
June 30, 2013

BEST ANIMATION TECHNIQUE
Anima Mundi
Rio de Janeiro, Brazil
August 18, 2013

LEGEND OF A WARRIOR

D. **Corey Lee**
P. Susan Bristow (Corkscrew Media Inc.), Corey Lee (EnriquePoe Moving Pictures Inc.), Bonnie Thompson (NFB)

BEST DOCUMENTARY
Alberta Film and Television Awards (Rosie Awards)
Edmonton, Canada
May 25, 2013

BEST ORIGINAL SCORE
Alberta Film and Television Awards (Rosie Awards)
Edmonton, Canada
May 25, 2013

LES YEUX NOIRS

D. **Nicola Lemay**
P. Marc Bertrand

SPECIAL MENTION OF THE OFFICIAL JURY OF SHORT ANIMATION
Festival Internacional de Cine para la Infancia y la Juventud
Buenos Aires, Argentina
September 4, 2013

LET THE DAYLIGHT INTO THE SWAMP

D. **Jeffrey St. Jules**
P. Anita Lee

GOLDEN SHEAF AWARD: BEST OF FESTIVAL
Yorkton Film Festival
Yorkton, Canada
May 26, 2013

GOLDEN SHEAF AWARD: EXPERIMENTAL
Yorkton Film Festival
Yorkton, Canada
May 26, 2013

MacPHERSON

D. **Martine Chartrand**
P. Marc Bertrand, Marcel Jean

SHORT FILM AWARD
Vues sur mer
Gaspé, Canada
April 13, 2013

McLAREN'S WORKSHOP (APPLICATION)

C. **Jean-Sébastien Beaulieu, Mivil Deschênes**
P. Joël Pomerleau

BEST IN CANADIAN CULTURE
Digi Awards
Toronto, Canada
December 3, 2013

GRAND PRIZE, SITE OR APPLICATION – ART & CULTURE
Boomerang Awards by Éditions InfoPresse
Montreal, Canada
December 5, 2013

MÉGAPHONE (INTERACTIVE INSTALLATION)

C. **Alexandre Lupien, Étienne Paquette**
P. Geneviève Forest, Johanna Marsal, Marie-Ève Meilleur (Moment Factory), Hugues Sweeney (NFB)

GRAND PRIZE, INTERACTIVE ENVIRONMENT CATEGORY (EX AEQUO WITH *WATERFALLS*)
Boomerang Awards by Éditions InfoPresse
Montreal, Canada
December 5, 2013

MERCI MON CHIEN

D. **Nicolas Bianco-Levrin, Julie Rembauville**
P. Corinne Destombes, Jacques-Rémy Girerd (Folimage Studio), Julie Roy (NFB)

BEST CANADIAN SHORT – ELEMENTARY
Viewfinders: International Film Festival for Youth
Halifax, Canada
April 20, 2013

THE HERMINA TÝRLOVÁ AWARD
International Film Festival for Children and Youth
Zlín, Czech Republic
June 1, 2013

GOLD AWARD
Festival of Nations
Lenzing, Austria
June 20, 2013

SPECIAL JURY MENTION
Festi'Val d'Oise
Val d'Oise, France
October 13, 2013

SPECIAL MENTION FOR THE YOUNG AUDIENCE COMPETITION
Festival international du court métrage
Lille, France
October 13, 2013

BEST SCRIPT
Les murs ont des yeux
Osny, France
March 18, 2014

MY LITTLE UNDERGROUND

D. **Élise Simard**
P. Michael Fukushima

HONOURABLE MENTION
International Film Festival Etiuda & Anima
Cracow, Poland
November 28, 2013

MY PRAIRIE HOME

D. **Chelsea McMullan**
P. Lea Marin

BEST CANADIAN DOCUMENTARY
Vancouver Film Critics Association Awards
Vancouver, Canada
January 7, 2014

MYTHES 2.0 (WEBSITE)

C. **François Côté, Marc-Antoine Jacques, David Mongeau-Petitpas**

AWARD IN THE WEBSITE OR APPLICATION – DOCUMENTARY CATEGORY
Boomerang Awards by Éditions InfoPresse
Montreal, Canada
December 5, 2013

NATIONAL FILM BOARD OF CANADA

BIG PETER AWARD FOR LIFETIME ACHIEVEMENT
Se-ma-for International Stop Motion Festival
Lodz, Poland
October 13, 2013

ORA

D. **Philippe Baylaucq**
P. René Chénier

AWARD IN THE EXPERIMENTAL/ OTHER CATEGORY
3D Image Festival
Lodz, Poland
October 24, 2013

PERRON DE CRISTAL AWARD – ALTERNATIVE CONTENT CATEGORY
3D Image Festival
Liège, Belgium
December 6, 2013

PAULA

D. **Dominic Etienne Simard**
P. Julie Roy

SPECIAL AWARD FOR MUSIC IN FILM, WITH A CASH PRIZE OF PLN 10,000 (GROSS)
Animator International Animation Festival
Poznań, Poland
July 18, 2013

RON TURCOTTE, JOCKEY LÉGENDAIRE

D. **Phil Comeau**
P. Maryse Chapdelaine, Murielle Rioux-Poirier

AUDIENCE AWARD FOR BEST DOCUMENTARY (EX AEQUO WITH *OUR MAN IN TEHRAN*)
Cinéfest Sudbury International Film Festival
Sudbury, Canada
September 22, 2013

GRAND PRIZE
Cinema on the Bayou
Lafayette, United States
January 27, 2014

SOUP OF THE DAY

D. **Lynn Smith**
P. Marcy Page, Lynn Smith

SICAF CHOICE AWARD IN SPECIAL COMPETITION CATEGORY, WITH A CASH PRIZE OF KRW 1,000,000
International Cartoon & Animation Festival (SICAF)
Seoul, Korea
July 28, 2013

STORIES WE TELL

D. Sarah Polley
P. Anita Lee

BEST DOCUMENTARY FILM
International Film Festival Bratislava
Bratislava, Slovakia
November 12, 2013

BEST NON-FICTION FILM (DOCUMENTARY) AWARD
NY Film Critics Circle
New York City, United States
January 16, 2014

DOCUMENTARY SCREENPLAY
Writers Guild of America
Los Angeles, United States
February 1, 2014

BEST DOCUMENTARY FILM FOR 2013
International Cinephile Society
New York City, United States
February 24, 2014

SPECIAL MENTION FOR THE "SMALL STAMP" FOR THE BEST FILM BY A FILMMAKER BELOW THE AGE OF 35
ZagrebDox
Zagreb, Croatia
March 2, 2014

SUBCONSCIOUS PASSWORD

D. **Chris Landreth**
P. Mark Smith (Copper Heart Entertainment Inc.), Marcy Page (NFB)

THE CRISTAL FOR BEST SHORT
Annecy International Animation Film Festival
Annecy, France
June 15, 2013

BEST 3D STEREOSCOPIC FILM AWARD
Melbourne International Animation Festival
Melbourne, Australia
June 30, 2013

HONORARY MENTION
Prix ARS Electronica
Linz, Austria
September 9, 2013

AUDIENCE CHOICE AWARD FOR BEST ANIMATED SHORT
Calgary International Film Festival
Calgary, Canada
September 29, 2013

SILVER SPIKE SHORT AWARD
Valladolid International Film Festival
Valladolid, Spain
October 26, 2013

SILVER DOVE FOR BEST ANIMATED SHORT FILM
International Leipzig Festival for Documentary and Animated Film
Leipzig, Germany
October 28, 2013

BEST SHORT ANIMATION
Victoria Film Festival
Victoria, Canada
February 16, 2014

BEST ANIMATED SHORT
Canadian Screen Awards
Toronto, Canada
March 9, 2014

BEST ANIMATED SHORT FILM
Cinequest Film Festival
San Jose, United States
March 16, 2014

PUBLIC PRIZE
Festival international du cinéma d'animation de Meknès
Meknès, Morocco
March 26, 2014

THE CLOCKMAKERS / LES HORLOGERS

D. **Renaud Hallée**
P. Marc Bertrand

HONOURABLE MENTION FOR CANADIAN FILM INSTITUTE AWARD FOR BEST CANADIAN ANIMATION
Ottawa International Animation Festival
Ottawa, Canada
September 22, 2013

THE PORTRAIT

D. **Hubert Davis**
P. Lea Marin

GOLDEN SHEAF AWARD: BEST DIRECTOR (NON-FICTION)
Yorkton Film Festival
Yorkton, Canada
May 26, 2013

GOLDEN SHEAF AWARD: DOCUMENTARY ARTS AND CULTURE
Yorkton Film Festival
Yorkton, Canada
May 26, 2013

TRIPTYQUE

D. **Robert Lepage, Pedro Pires**
P. Lynda Beaulieu
(Les Productions du 8e art)

SPECIAL MENTION FROM THE ECUMENICAL JURY
Berlin International Film Festival
Berlin, Germany
February 16, 2014

VANISHING POINT

D. **Stephen A. Smith, Julia Szucs**
P. David Christensen, Julia Szucs (NFB)

BEST PRODUCTION REFLECTING CULTURAL DIVERSITY
Alberta Film and Television Awards (Rosie Awards)
Edmonton, Canada
May 25, 2013

SECOND PRIZE: RIGOBERTA MENCHÚ AWARD
First Peoples Festival (Land InSights)
Montreal, Canada
August 7, 2013

KAMERA ALPIN IN GOLD AWARD (ALPINE AND FOREIGN CULTURES)
International Mountain and Adventure Film Festival
Graz, Austria
November 16, 2013

WE WERE CHILDREN

D. **Tim Wolochatiuk**
P. Kyle Irving (Eagle Vision Inc.), David Christensen (NFB)

BEST PUBLIC SERVICE
American Indian Film Festival
San Francisco, United States
November 19, 2013

BEST PHOTOGRAPHY IN A DOCUMENTARY PROGRAM OR SERIES (JEREMY BENNING CSC, KIM BELL)
Canadian Screen Awards
Toronto, Canada
March 9, 2014

BEST SOUND IN AN INFORMATION/ DOCUMENTARY OR LIFESTYLE PROGRAM OR SERIES (DANIEL PELLERIN, HOWARD RISSIN, JEREMY MACLAVERTY, JOHN SIEVERT, RANDY WILSON, ROB HUTCHINS)
Canadian Screen Awards
Toronto, Canada
March 9, 2014

INDIVIDUAL AWARDS

Selwyn Jacob
ALUMNI HONOUR AWARD
University of Alberta
Edmonton, Canada
September 25, 2013

Alanis Obomsawin
BIRKS DIAMOND TRIBUTE TO THE YEAR'S WOMEN IN FILM
Toronto International Film Festival
Toronto, Canada
September 15, 2013

Alanis Obomsawin
LIFETIME ACHIEVEMENT AWARD
Women's International Film & Television Showcase
Los Angeles, United States
December 6, 2013

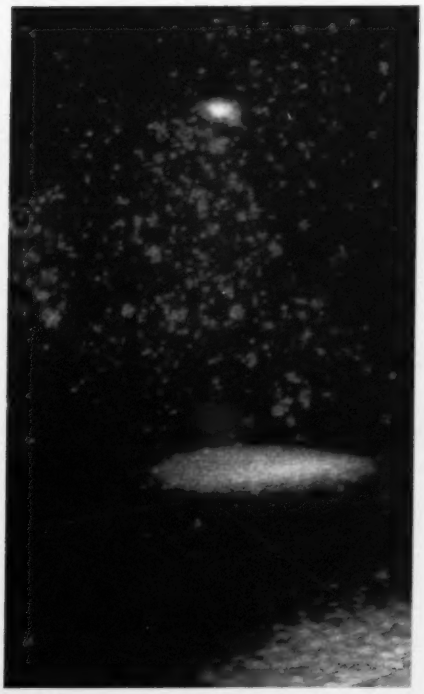
Alanis Obomsawin
HUMANITARIAN AWARD FOR EXCEPTIONAL CONTRIBUTIONS TO COMMUNITY & PUBLIC SERVICE
Canadian Screen Awards
Toronto, Canada
March 9, 2014

Paul Driessen
THE DRAGON OF DRAGONS AWARD
Krakow Film Festival
Cracow, Poland
June 2, 2013

Sarah Polley
OUTSTANDING ACHIEVEMENT IN DIRECTION (FOR *STORIES WE TELL*)
Cinema Eye Honors
New York City, United States
January 9, 2014

GOVERNANCE

THE END OF PINKY
Claire Blanchet



THE BOARD OF TRUSTEES of the National Film Board of Canada comprises eight members and is chaired by the Government Film Commissioner. Six members represent the Canadian population, and the Executive Director of Telefilm Canada, Carolle Brabant, is an ex-officio member. In 2013–2014, two people held the position of Secretary of the Board: Claude Joli-Coeur, followed by Marie-Claude Mentor.

TOM PERLMUTTER
Government Film Commissioner and Chairperson
(Until December 31, 2013)

CLAUDE JOLI-COEUR
Acting Government Film Commissioner and Chairperson
(since January 1, 2014)

CAROLLE BRABANT
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec

ANNE-MARIE H. APPLIN
Founder and Chair
Applin Marketing and Communications
Toronto, Ontario
(until July 31, 2013)

CHERYL ASHTON
Director
Gimli Film Festival
Gimli, Manitoba

MARY-LYNN CHARLTON
Founder and President
Martin Charlton Communications
Regina, Saskatchewan

YVES DESJARDINS-SICILIANO
General Counsel and Secretary
VIA Rail Canada
Montreal, Quebec
(until May 10, 2013)

ANITA A. HUBERMAN
CEO
Surrey Board of Trade
Surrey, British Columbia

JANET HUEGLIN HARTWICK
President
Soilleirich Communications Group
Hamilton, Ontario
(Since January 30, 2014)

JOHN HUTTON
Realtor, New Home Construction Consultant, Re/Max, Realty Specialists
St. John's, Newfoundland and Labrador

CLAUDE JOLI-COEUR
Secretary of the Board
(until December 31, 2013)

MARIE-CLAUDE MENTOR
Secretary of the Board
(since January 1, 2014)

MANAGEMENT

EVERYTHING WILL BE
Julia Kwan

TOM PERLMUTTER
Government Film Commissioner and Chairperson
(until December 31, 2013)

CLAUDE JOLI-COEUR
Assistant Commissioner
(until December 31, 2013)
Acting Government Film Commissioner and Chairperson
(since January 1, 2014)

LUISA FRATE
Director General
Finance, Operations and Technology

DEBORAH DRISDELL
Director General
Accessibility and Digital Enterprises

FRANÇOIS TREMBLAY
Director General
Human Resources

RAVIDA DIN
Director General
English Program
(until February 26, 2014)

MICHELLE VAN BEUSEKOM
Director General ad interim
English Program
(since February 26, 2014)

MONIQUE SIMARD
Director General
French Program
(until December 31, 2013)

COLETTE LOUMÈDE
Director General ad interim
French Program
(since January 6, 2014)

JÉRÔME DUFOUR
Director General
Marketing and Communications
(since March 10, 2014)

SUMMARY OF ACTIVITIES

	NFB Productions	Co-productions	Total
ORIGINAL FILMS			
Animation			
Short	16	3	**19**
Documentary			
Short	30		**30**
Medium-length	8		**8**
Feature	7	7	**14**
Fiction			
Short		1	**1**
Total			**72**
INTERACTIVE WORKS			
Websites	9	1	**10**
Public installations	4		**4**
Applications for tablets	2		**2**
Digital documents supporting interactive works	18		**18**

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB	
Aide au cinéma indépendant Canada (ACIC – French Program)	42
Filmmaker Assistance Program (FAP – English Program)	43
Total	**85**

AWARDS	
Canadian awards	43
International awards	68
Total	**111**

Digital Assets Produced Through the Digitization Plan	**Number of titles 2013-2014**	**Titles digitized as of March 31, 2014**
Digital source master – image	244	1,811
Digital master – image produced from film source	227	806
Digital master – image produced from video source (MMMV)	577	1,290
Digital source master – sound	381	1,762
Digital master – sound	366	1,763
Mezzanine files	1,299	4,294

UNITS DIGITIZED AS OF MARCH 31, 2014	
Productions in MPEG 2 format for distribution on DVD	7,609
Production excerpts, trailers, interviews for the Web	n.a.
Complete productions for the Web: streaming, transactional mode and mobile devices	63,647
Productions for e-cinema	543
Productions for digital cinema 2D/3D	1,201
Stock shots for NFB Images	10,100
Other digital elements (upon request, customized deliverables)	31,986

PRODUCTIONS ACCESSIBLE AT NFB.CA AND ONF.CA AS OF MARCH 31, 2014	
Films in French	1,334
Films in English	1,440
Trailers and clips in French	256
Trailers and clips in English	350
Total	**3,380**

REVENUES

	2014 $	2013 $
Canada – Revenues by market		
Television and pre-sale	461,373	422,347
Institutional and educational	1,183,120	1,290,845
Home video	301,545	281,800
Theatrical	29,120	33,928
Stock shots	389,380	478,285
Total Canada	**2,364,538**	**2,507,205**
International – Revenues by market		
Television and pre-sale	301,672	408,227
Institutional and educational	258,725	345,495
Home video	192,944	257,144
Theatrical	21,037	331,005
Stock shots	134,995	73,484
Total International	**909,373**	**1,415,355**
Canada and international – Revenues by market		
Television and pre-sale	763,045	830,574
Institutional and educational	1,441,845	1 636,340
Home video	494,489	538,944
Theatrical	50,157	364,933
Stock shots	524,375	551,769
Total	**3,273,911**	**3,922,560**
Revenues by territory		
Canada	2,364,538	2,507,205
USA & Latin America	370,488	695,217
Europe	348,665	397,647
Asia/Pacific	140,954	156,768
Others[1]	49,266	165,723
Total	**3,273,911**	**3,922,560**

1. Represents other worldwide sales.

FINANCIAL STATEMENTS

HI-HO MISTAHEY!
Alanis Obomsawin

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PAGE 49 ANNEX TO THE STATEMENT OF MANAGEMENT RESPONSIBILITY

STATEMENT OF MANAGEMENT RESPONSIBILITY INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING

NATIONAL FILM BOARD OF CANADA | OFFICE NATIONAL DU FILM DU CANADA

Statement of Management Responsibility Including Internal Control Over Financial Reporting

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2014, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government's accounting policies, which are based on Canadian public sector accounting standards.

Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment, and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted in the preparation of the Public Accounts of Canada, and included in the Board's *Departmental Performance Report*, is consistent with these financial statements.

Management is also responsible for maintaining an effective system of internal control over financial reporting (ICFR) designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are properly authorized and recorded in accordance with the *Financial Administration Act* and other applicable legislation, regulations, authorities and policies.

Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring that regulations, policies, standards, and managerial authorities are understood throughout the Board and through conducting an annual risk-based assessment of the effectiveness of the system of ICFR.

The system of ICFR is designed to mitigate risks to a reasonable level based on an ongoing process to identify key risks, to assess effectiveness of associated key controls, and to make any necessary adjustments.

The Board will be subject to periodic Core Control Audits performed by the Office of the Comptroller General and will use the results of such audits to adhere to the Treasury Board Policy on Internal Control.

In the interim, the Board has undertaken a risk-based assessment of the system of ICFR for the year ended March 31, 2014, in accordance with the Treasury Board Policy on Internal Control, and the results and action plan are summarized in the annex.

The Office of the Auditor General, the independent auditor for the Government of Canada, has expressed an opinion on the fair presentation of the financial statements of the Board which does not include an audit opinion on the annual assessment of the effectiveness of the Board's internal controls over financial reporting.

Claude Joli-Coeur
Interim Government Film Commissioner

Montreal, Canada
July 9, 2014

Luisa Frate, CPA, CA
Director General, Finance, Operations and Technology
CFO, COO & CTO

Montreal, Canada
July 9, 2014

Auditor General of Canada
Vérificateur général du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

Report on the Financial Statements

I have audited the accompanying financial statements of the National Film Board, which comprise the statement of financial position as at 31 March 2014, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Film Board as at 31 March 2014, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

In my opinion, the transactions of the National Film Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the National Film Board.

René Béliveau, CPA auditor, CA
Principal
for the Auditor General of Canada

9 July 2014
Montréal, Canada

NATIONAL FILM BOARD
Statement of Financial Position
As at March 31

	2014	2013
Liabilities		
Accounts payable and accrued liabilities (Note 4)	$ 6,041,504	$ 6,299,925
Accrued salaries	529,968	405,372
Vacation pay and accrual for salary revision	350,504	320,275
Deferred revenue	375,471	476,028
Lease obligation for tangible capital assets (Note 5)	-	65,114
Employee future benefits (Note 6)	2,654,704	5,838,253
Total net liabilities	9,952,151	13,404,967
Financial assets		
Cash	-	3,504
Due from Consolidated Revenue Fund	3,895,533	2,506,995
Accounts receivable (Note 7)	2,270,689	2,693,678
Deposits	277,573	254,994
Total net financial assets	6,443,795	5,459,171
Departmental net debt	3,508,356	7,945,796
Non-financial assets		
Prepaid expenses	342,287	472,061
Inventory	99,299	155,958
Tangible capital assets (Note 8)	6,413,772	6,543,964
Total non-financial assets	6,855,358	7,171,983
Departmental net financial position	$ 3,347,002	$ (773,813)

Contractual obligations (Note 9)
Contingent liabilities (Note 10)

The accompanying notes form an integral part of these financial statements.

Approved by Board of Trustees:

Member

Member

STATEMENT OF OPERATIONS AND DEPARTMENTAL NET FINANCIAL POSITION FOR THE YEAR ENDED MARCH 31

NATIONAL FILM BOARD
Statement of Operations and Departmental Net Financial Position
For the year ended March 31

	2014 Planned results	2014	2013
Expenses (Note 11a)			
English Programming			
Production of films and other forms of visual presentation			
Board's program	$ 21,132,034	$ 19,684,053	$ 21,265,909
Sponsored production and pre-sale	100,000	243,701	15,299
	21,232,034	19,927,754	21,281,208
French Programming			
Production of films and other forms of visual presentation			
Board's program	15,369,381	14,057,024	14,858,113
Sponsored production and pre-sale	284,000	181,917	282,093
	15,653,381	14,238,941	15,140,206
Distribution	5,760,655	4,891,137	5,444,737
Marketing, accessibility and outreach	12,791,342	13,137,030	14,454,588
Digital development and applications	4,686,633	5,581,411	5,933,332
Internal services	8,881,269	8,665,163	9,069,189
	32,119,899	32,274,741	34,901,846
Total expenses	69,005,314	66,441,436	71,323,260
Revenues (Note 11b)			
Institutional and educational	2,600,000	1,441,845	1,636,340
Television	750,000	755,045	809,072
Stock shots	500,000	524,375	551,769
Home video	700,000	494,489	538,944
Sponsored production and pre-sale	384,000	425,618	297,392
Theatrical	100,000	50,157	364,933
Miscellaneous	78,000	283,617	93,087
Total revenues	5,112,000	3,975,146	4,291,537
Net cost of operations before government funding	63,893,314	62,466,290	67,031,723
Government funding			
Net cash provided by Government of Canada	67,629,913	65,198,567	67,550,832
Change in due from Consolidated Revenue Fund		1,388,538	612,516
Net cost of operations after government funding	(3,736,599)	(4,120,815)	(1,131,625)
Departmental net financial position - Beginning of year	322,212	(773,813)	(1,905,438)
Departmental net financial position - End of year	$ 4,058,811	$ 3,347,002	$ (773,813)

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT
FOR THE YEAR ENDED MARCH 31

NATIONAL FILM BOARD
Statement of Change in Departmental Net Debt
For the year ended March 31

	2014 Planned results	2014	2013
Net cost of operations after government funding	$ (3,736,599)	$ (4,120,815)	$ (1,131,625)
Change due to tangible capital assets			
Acquisition of tangible capital assets	3,052,000	2,165,503	2,132,286
Amortization of tangible capital assets	(2,571,882)	(2,264,640)	(2,466,051)
Proceeds from disposal of tangible capital assets	-	(68,637)	-
Gain (Loss) on disposal of tangible capital assets	-	37,582	(10,263)
Total change due to tangible capital assets	480,118	(130,192)	(344,028)
Change due to inventories	(38,175)	(56,659)	(84,519)
Change due to prepaid expenses	-	(129,774)	6,219
Net decrease in department net debt	(3,294,656)	(4,437,440)	(1,553,953)
Department net debt - Beginning of year	7,031,489	7,945,796	9,499,749
Department net debt - End of year	$ 3,736,833	$ 3,508,356	$ 7,945,796

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31

NATIONAL FILM BOARD
Statement of Cash Flows
For the year ended March 31

	2014	2013
Operating activities		
Net cost of operations before government funding	$ 62,466,290	$ 67,031,723
Non-cash items:		
Amortization of tangible capital assets	(2,264,640)	(2,466,051)
Gain (Loss) on disposal of tangible capital assets	37,582	(10,263)
Variations in Statement of Financial Position		
Change in liability for vacation pay and accrual for salary revision	(30,229)	325,235
Net change in employee future benefits	3,183,549	84,880
Other changes in assets and liabilities	(355,965)	71,044
Cash used in operating activities	63,036,587	65,036,568
Capital investing activities		
Acquisition of tangible capital assets	2,165,503	2,132,286
Proceeds from disposal of tangible capital assets	(68,637)	-
Cash used in capital investing activities	2,096,866	2,132,286
Financing activities		
Lease payments for tangible capital assets	65,114	381,978
Cash used in financing activities	65,114	381,978
Net cash provided by Government of Canada	$ 65,198,567	$ 67,550,832

The accompanying notes form an integral part of these financial statements.

NATIONAL FILM BOARD

Notes to Financial Statements
March 31, 2014

1) Authority and purposes

The National Film Board was established in 1939 under the *National Film Act* and is the agency responsible for administering the Act.

The National Film Board (the "Board") is a cultural agency named in Schedule I.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage and Official Languages. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2) Significant accounting policies

These financial statements have been prepared using the Government's accounting policies stated below, which are based on Canadian public sector accounting standards. The presentation and results using the stated accounting policies do not result in any significant differences from Canadian public sector accounting standards.

Significant accounting policies are as follows:

Parliamentary authorities

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary authorities voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary authorities. The authorities are voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. Financial reporting of authorities provided to the Board does not parallel financial reporting according to generally accepted accounting principles, since authorities are primarily based on cash flow requirements. Consequently, items recognized in the Statement of Operations and Departmental Net Financial Position and in the Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 3 provides reconciliation between the two bases of reporting. The planned results amounts presented in the Statement of Operations and Departmental Net Financial Position are the amounts reported in the future-oriented financial statements included in the *2013–2014 Report on Plans and Priorities*.

Every year, the Board presents information on planned expenditures to Parliament through the tabling of Estimates publications. These estimates result in the introduction of supply bills (which, once passed into legislation, become appropriation acts) in accordance with the reporting cycle for government expenditures. The Board exercises expenditure initiation processes such that unencumbered balances of budget allotments and

appropriations are monitored and reported on a regular basis to help ensure sufficient authority remains for the entire period and appropriations are not exceeded.

Liquidity risk is the risk that the Department will encounter difficulty in meeting its obligations associated with financial liabilities. The Board's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament or allotment limits approved by the Treasury Board.

Consistent with Section 32 of the *Financial Administration Act*, the Board's policy to manage liquidity risk is that no contract or other arrangement providing for a payment shall be entered into with respect to any program for which there is an appropriation by Parliament or an item included in estimates then before the House of Commons to which the payment will be charged, unless there is a sufficient unencumbered balance available out of the appropriation or item to discharge any debt that, under the contract or other arrangement, will be incurred during the fiscal year in which the contract or other arrangement is entered into.

The Board's risk of exposure and its objectives, policies and processes to manage and measure this risk did not change significantly from the prior year.

Net cash provided by Government of Canada

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash received by the Board is deposited to the CRF and all cash disbursements made by the Board are paid from the CRF. The net cash provided by the Government is the difference between all cash receipts and all cash disbursements including transactions between departments of the federal Government.

Due from or to the Consolidated Revenue Fund

Amounts due from or to the Consolidated Revenue Fund (CRF) are the result of timing differences between when a transaction affects the Board's authorities and when it is processed through the CRF. Amounts due from the CRF represent the net amount of cash that the Board is entitled to draw from the CRF without further authorities to discharge its liabilities. This amount is not considered to be a financial instrument.

Expense recognition

All expenses are recorded on an accrual basis.

Vacation pay is expensed, as the benefits are earned by employees under their respective terms of employment.

Production of films and other forms of visual presentation

All production costs are charged to operations in the year in which they are incurred and are shown in the Statement of Operations and Departmental Net Financial Position as follows:

Board's program

All costs incurred for unsponsored productions and co-productions or other forms of visual presentation.

Sponsored production and pre-sale

Part of costs incurred for film productions and co-productions or other forms of visual presentation corresponding to sponsor's contribution. The excess of costs over the sponsor's contribution is charged to the Board's program.

Revenues

Revenues from the production of films and other forms of visual presentation are accounted for at an amount equal to the sponsored production and pre-sale costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

Other revenues are accounted for in the period in which the underlying transaction or event that gave rise to the revenue takes place.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is recorded for external parties' accounts receivable where recovery is considered uncertain.

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Board is not exposed to significant credit risk. The Board provides services to other government departments and agencies and to external parties in the normal course of business. Accounts receivable are due on demand. The Board's maximum exposure to credit risk is equal to the carrying value of its accounts receivable.

Inventory

Materials and supplies are valued at cost.

Film prints and other forms of visual presentation held for sale are valued at the lower of cost or net realizable value. The cost of other prints is expensed on a current basis.

Tangible capital assets

All tangible capital assets having an initial cost of $5,000 or more and leasehold improvements of $10,000 or more are recorded at their acquisition cost.

Amortization of tangible capital assets is done on a straight-line basis over the estimated useful life of the assets, as follows:

Asset class	Amortization period
Technical equipment	from 4 to 10 years
Software & data-processing equipment	from 5 to 10 years
Office furniture, equipment & other	from 5 to 10 years
Leasehold improvements	terms of the leases

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the Statement of Financial Position and in note 8 as tangible capital assets to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain tangible capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Other financial assets and financial liabilities

Financial instruments of the Board are stated at cost or amortized cost. Financial assets consist of assets that could be used to reimburse existing liabilities or finance future operations.

The Board has the following financial assets:

- Cash
- Accounts receivable related to the sale of audiovisual products to external parties or other departments and agencies (net of allowances for doubtful accounts)
- Deposits related to production abroad
- Deferred revenue

Financial liabilities consist of accounts payable and accrued liabilities and accrued salaries.

Employee Future Benefits

Pension benefits

Eligible employees participate in the Public Service Pension Plan, a multiemployer pension plan administered by the Government. The Board's contributions to the Plan are charged to expenses in the year incurred and represent the Board's total obligation to the Plan. The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits

Employees are entitled to severance benefits as provided under collective agreements or conditions of employment. In 2012, the program for all employees was eliminated and, consequently, the severance benefits ceased to accumulate. The cost of severance was recorded in the periods in which the benefits were earned by employees. The obligation under severance benefits is calculated at present value using the most probable management assumptions regarding wage, the discount rate and the timing of retirement. These assumptions are reviewed annually.

Compensated absences

Employees are entitled to compensated absences as provided in their collective agreements or conditions of employment. This involves sick days that accumulate but do not vest, enabling the employees to be paid during their absence in recognition of prior service. As the employees render services, the value of the compensated absences attributed to those services is recorded as a liability and an expense. Management uses assumptions and its best estimates, such as the discount rate, the age of retirement, utilization rate of days in excess of the leave granted annually, probability of departure and salary review rate, to calculate the present value of the sick pay benefits obligation. These assumptions are reviewed annually.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the allowance for doubtful accounts, contingent liabilities, the liability related to employee future benefits and the useful life of tangible capital assets. Actual results could significantly differ from those estimated. Management's estimates are reviewed periodically and, as adjustments become necessary, they are recorded in the financial statements in the year they become known.

3) Parliamentary authorities

The Board receives most of its funding through annual Parliamentary authorities. Items recognized in the Statement of Operations and Departmental Net Financial Position and the Statement of Financial Position in one year may be funded through Parliamentary authorities in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on an accrual accounting basis. The differences are reconciled in the following tables:

a)

Reconciliation of net cost of operations to current year authorities used:	**2014**	**2013**
Net cost of operations before government funding	$ 62,466,290	$ 67,031,723
Adjustments for items affecting net cost of operations but not affecting authorities:		
Add (less):		
Gain (Loss) on disposal of tangible capital assets	37,582	(10,263)
Change in liability for vacation pay, accrual for salary revision	(30,229)	325,235
Change in accrued liabilities not charged to authorities	1,032,573	683,560
Net change in employee future benefits	3,183,549	84,880
Amortization of tangible capital assets	(2,264,640)	(2,466,051)
	1,958,835	(1,382,639)
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	2,165,503	2,132,286
Lease payments for tangible capital assets	65,114	381,978
Proceeds from disposal of tangible capital assets	(68,637)	-
	2,161,980	2,514,264
Current year authorities used	$ 66,587,105	$ 68,163,348

b) **Authorities provided and used:**

	2014	**2013**
Authorities provided		
Vote 75 - Main Estimates	$ 62,890,037	$ 66,782,204
Supplementary Estimates authorities	6,398,479	3,594,654
Less:		
Authorities available for future years	(2,701,411)	(2,103,510)
Frozen allotment	-	(110,000)
Current year authorities used	$ 66,587,105	$ 68,163,348

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4) **Accounts payable and accrued liabilities**

Accounts payable and accrued liabilities are measured at cost and are due, mainly, within six months following the closing date.

The following table presents details of the Board's accounts payable and accrued liabilities.

	2014	2013
Accounts payable - Other government departments and agencies	$ 1,257,849	$ 1,085,450
Accounts payable - External parties	4,722,093	3,876,285
Total accounts payable	5,979,942	4,961,735
Accrued liabilities	61,562	1,338,190
Total accounts payable and accrued liabilities	$ 6,041,504	$ 6,299,925

In *Canada's Economic Action Plan 2012*, the Government announced savings measures to be implemented by departments over the next three fiscal years, starting in 2012–2013. As a result, the Board has recorded as at March 31, 2014, an obligation for termination benefits in the amount of $61,562 (2013 – $584,852) as part of accrued liabilities to reflect the estimated workforce-adjustment costs. In 2013, a provision for onerous contracts of $753,338 was recorded in accrued liabilities following the closure of viewing posts and cinema facilities in Montreal.

5) **Lease obligation for tangible capital assets**

The Board had entered into agreements to rent technical, data processing and office equipment under capital leases. The assets had been capitalized using imputed interest rates varying from 6% to 8%. The related obligations have been paid over a 3- to 5-year lease term. In 2014, the Board has fully exercised its purchase options arising from lease obligations for tangible capital assets. Payments totalled $65,114 for the year ended March 31, 2014 (2013 – payments of $381,978). Interest of $2,045 (2013 – $20,336) was charged to operations.

The obligation related to the upcoming years includes the following:

	2014	2013
2014	-	45,353
2015	-	23,014
Total future minimum lease payments	-	68,367
Less: Imputed interest	-	3,253
Balance of lease obligation for tangible capital assets	$ -	$ 65,114

6) **Employee future benefits**

Pension benefits

The Board's eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2% per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. Due to the amendment of the *Public Service Superannuation Act* following the implementation of provisions related to *Economic Action Plan 2012*, employee contributors have been divided into two groups: Group 1 relates to existing plan members as of December 31, 2012 and Group 2 relates to members joining the Plan as of January 1, 2013. Each group has a distinct contribution rate.

In 2014, the expense amount for Group 1 and Group 2 members to $3,591,936 (2013 – $3,805,736) represents approximately 1.7 times (2013 – 1.9 times) the employee contributions.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits and compensated absences

Severance benefits

The Board provides severance benefits to its employees based on eligibility, years of service and salary at termination of employment. These severance benefits are not pre-funded. Benefits will be paid from future authorities.

As part of collective agreement negotiations and conditions of employment, the accumulation of severance benefits under the employees' severance pay program ceased commencing in 2012. Employees subject to these changes had, until December 31, 2013, the option to be immediately paid the full or partial value of benefits earned to date or collect the full or remaining value of benefits on termination from the public service. As at March 31, 2014, to calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 2.70% (2013 – 3.17%), an estimated discount rate of 2.71% (2013 – 2.13%) and a horizon of retirement estimated at maximum of 15 years.

In 2013, the Board had assumed that 75% of the benefits would have been paid during the next year.

Compensated absences (sick leave)

The Board provides its employees with sick leave benefits based on their salary and the entitlements accumulated over their years of service. These entitlements are accumulated but do not vest.

To calculate the obligation of sick leave, the Board uses an average daily wage of $280 (2013 – $273), a rate of salary increase of 2.70% (2013 – 3.17%), an average annual utilization rate of 2.48% (2013 – 2.13%), a discount rate of 2.71% (2013 – 2.13%), a 4.90% (2013 – 5.20%) probability of employee departure and a retirement age assumption of 60.

Information about the severance and sick leave benefits, measured as at March 31, 2014, is as follows:

	Severance Benefits	Sick leave	Total
Balance as at March 31, 2012	$ 4,982,088	$ 941,045	$ 5,923,133
Expense for the year	439,298	355,054	794,352
Benefits paid during the year	(879,232)	-	(879,232)
Balance as at March 31, 2013	4,542,154	1,296,099	5,838,253
Expense for the year	(248,063)	141,433	(106,630)
Benefits paid during the year	(3,076,919)	-	(3,076,919)
Balance as at March 31, 2014	$ 1,217,172	$ 1,437,532	$ 2,654,704

7) **Accounts receivable**

The following table presents details of the Board's accounts receivable:

	2014	2013
Receivables - Other government departments and agencies	$ 505,610	$ 159,641
Receivables - External parties	2,008,178	2,732,513
Subtotal	2,513,788	2,892,154
Allowance for doubtful accounts on receivables from external parties	(243,099)	(198,476)
Total accounts receivable	$ 2,270,689	$ 2,693,678

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8) Tangible capital assets

	Cost				Accumulated amortization				Net book value	
	Opening balance	Acquisitions	Disposals and write-offs	Closing balance	Opening balance	Amortization	Disposals and write-offs	Closing balance	2014	2013
Technical equipment	$28,097,208	$499,872	$2,157,221	$26,439,859	$25,839,688	$966,186	$2,127,156	$24,678,718	$1,761,141	$2,257,520
Software & data processing equipment	$14,616,988	$1,377,775	$2,052,701	$13,942,062	$12,062,885	$816,755	$2,051,711	$10,827,929	$3,114,133	$2,554,103
Office furniture, equipment & other	$762,433	-	159,147.00	$603,286	$749,583	$3,280	159,147.00	$593,716	$9,570	$12,850
Collection	$1	-	-	$1	-	-	-	-	$1	$1
Leasehold improvements	$6,413,234	287,856.00	-	$6,701,090	$4,693,744	$478,419	-	$5,172,163	$1,528,927	$1,719,490
Total	$49,889,864	$2,165,503	$4,369,069	$47,686,298	$43,345,900	$2,264,640	$4,338,014	$41,272,526	$6,413,772	$6,543,964

No tangible capital acquisition under capital leases has occurred in 2014. In 2013, the above assets include equipment under capital leases for a total cost of $97,324 less accumulated amortization of $32,612. Current year amortization expense relating to property under capital leases amounts to $31,004 (2013 – $276,696).

Disposals and write-offs of $4,369,069 for the year are related to the sale of equipment from viewing posts and cinema facilities in Montreal following the implementation of *Canada's Economic Action Plan* and the replacement of technical and data-processing equipment that had become obsolete.

The 2014 planned acquisitions of tangible capital assets amounted to $3,052,000 and the planned amortization expense amounted to $2,571,882.

9) Contractual obligations

The nature of the Board's activities can result in multi-year contracts and obligations whereby the Board will be obligated to make future payments for the acquisition of goods or services. Significant contractual obligations that can be reasonably estimated are summarized as follows:

	Premises	Other goods and services	Total
2015	$ 5,542,000	$ 1,335,000	$ 6,877,000
2016	1,229,000	416,000	1,645,000
2017	940,000	157,000	1,097,000
2018	344,000	3,000	347,000
2019-2021	639,000	2,000	641,000
	$ 8,694,000	$ 1,913,000	$ 10,607,000

The agreements for leased premises total to $8,694,000 were signed with Public Works and Government Services Canada (PWGSC).

10) Contingent liabilities

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

11) Expenses by major object and types of revenues

		2014	2013
a)	**Expenses**		
	Salaries and benefits	$ 37,373,992	$ 39,936,954
	Professional and special services	10,757,597	10,833,693
	Rentals	7,231,902	8,619,000
	Transportation and communication	3,131,208	3,203,382
	Amortization of tangible capital assets	2,264,640	2,466,051
	Materials and supplies	1,526,580	1,593,419
	Repairs and upkeep	1,077,373	997,289
	Royalties	1,057,676	704,086
	Cash financing in co-productions	877,217	1,085,629
	Information	565,347	625,291
	Contracted film production and laboratory processing	481,403	833,164
	(Gain) Loss on disposal of tangible capital assets	(37,582)	10,263
	Miscellaneous	134,083	215,039
		$ 66,441,436	$ 71,323,260
b)	**Revenues**		
	Royalties	$ 2,066,928	$ 2,100,187
	Film prints	674,608	1,249,102
	Stock shots	524,375	551,769
	Sponsored production and pre-sale	425,618	297,392
	Miscellaneous	283,617	93,087
		$ 3,975,146	$ 4,291,537

Royalty revenues include non-monetary items of $129,949 conclude with external parties.

12) Related party transactions

The Board is related, as a result of common ownership, to all government departments, agencies and Crown corporations. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. During the year ending March 31, 2014, the Board leased premises from PWGSC for the amount of $6,777,346 (2013 – $6,759,685).

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and cheque issuance services provided by PWGSC and audit services provided by the Office of the Auditor General, are not included in the Board's Statement of Operations and Departmental Net Financial Position.

13) The Documentary Channel

Since 2002, the NFB has participated in a long-term partnership with The Documentary Channel, acquiring 14% of the specialty service (14 x $1 units). Pursuant to the investment agreement, the NFB's obligations with respect to debts, liabilities, and other obligations are limited to the capital invested.

Revenues from portfolio investments are recognized only to the extent that they are received or eligible and they are presented under miscellaneous revenues in the income statement in the amount of $177,546.

Annex to the Statement of Management Responsibility Including Internal Control Over Financial Reporting of the NATIONAL FILM BOARD for Fiscal Year 2013-2014 (unaudited)

1. Introduction

In support of an effective system of internal control, the National Film Board (the "Board") annually assesses the performance of its financial controls to ensure that:

- financial arrangements or contracts are entered into only when sufficient funding is available;
- payments for goods and services are made only when the goods or services are received or the conditions of contracts or other arrangements have been satisfied; and
- payments have been properly authorized.

Below is a summary of the results of the assessment conducted during fiscal year 2013-2014.

2. Assessment results during fiscal year 2013-2014

For the most part, controls related to payment for goods and services and payment authority were functioning well and form an adequate basis for the Board's system of internal control. The following additional controls were implemented during the current fiscal year:

- The *NFB Purchasing Policy* was completed and communicated to all employees.
- The *NFB Contracting Limits* were communicated to all employees.
- A verification of all Oracle user accesses was done and will continue to be done on a quarterly basis.
- A verification of all Peoplesoft user accesses was done and will continue to be done on a yearly basis.
- A verification of all users having access to shared drives containing financial statements was done and will continue to be done on a yearly basis.
- The Fixed Assets key process was documented and assessed, including: the identification of key risks and control points; the segregation of duties; process flowcharts; design effectiveness testing; and a portion of operating effectiveness testing.
- The *Public Servants Disclosure Protection Act* along with the procedure for disclosure of wrongdoing was posted on the NFB Intranet so that all employees can access this information.

3. Assessment Plan

The Board will continue to monitor the performance of its system of internal control with a focus on the core controls related to financial transactions.

The Board will leverage the results of the periodic Core Control Audit which will be performed by the Office of the Controller General.

NFB
ACROSS CANADA

ANNEX I

CUSTOMER SERVICE

From anywhere in Canada
1-800-267-7710

From the Montreal area
514-283-9000

Operational Headquarters
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4
514-283-9000

Postal Address
P.O. Box 6100
Station Centre-ville
Montreal, Quebec
H3C 3H5

Delivery Address
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

QUEBEC

Montreal and Regions of Quebec
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

English Program
Quebec Centre
438-402-0259
Animation Studio
514-283-9531

French Program
Quebec Studio
514-496-1171
Animation French Studio
514-283-9332

ATLANTIC

Canadian Francophonie Studio – Acadia
Heritage Court
95 Foundry Street, Suite 100
Moncton, New Brunswick
E1C 5H7

French Program
506-851-6104
1-866-663-8331

Atlantic Centre
Cornwallis House
5475 Spring Garden Road
Suite 201
Halifax, Nova Scotia
B3J 3T2

English Program
902-426-6000

And

28 Cochrane Street
Suite 102
St. John's, Newfoundland and Labrador
A1C 3L3

English Program
709-772-7509

ONTARIO

Ontario Centre/Canadian Francophonie Studio
150 John Street
Toronto, Ontario
M5V 3C3

Ontario Centre
English Program
416-973-0904

Canadian Francophonie Studio
French Program
416-973-0907
1-866-663-8331

PACIFIC

Pacific and Yukon Centre
351 Abbott Street
Suite 250
Vancouver, British Columbia
V6B 0G6

English Program
604-666-3838

WEST

North West Centre
Edmonton Office
10815 – 104th Avenue
Room 100
Edmonton, Alberta
T5J 4N6

English Program
780-495-3013

Winnipeg Office
145 McDermot Avenue
Winnipeg, Manitoba
R3B 0R9

English Program
204-983-3160

Regina Office
1831 College Avenue
Regina, Saskatchewan
S4P 4V8

English Program
306-502-3357

PRODUCTIONS

ANNEX II

OUT OF MIND, OUT OF SIGHT

John Kastner

NFB PRODUCTION CENTRES FOR 2013–2014

ENGLISH PROGRAM

Director General:
Ravida Din
(until February 26, 2014)
Michelle van Beusekom
(ad interim, since February 26, 2014)

QUEBEC/ NEW BRUNSWICK/ NOVA SCOTIA/ PRINCE EDWARD ISLAND/ NEWFOUNDLAND AND LABRADOR

Animation Studio – Montreal, QC
Executive Producer: David Verrall (ad interim until November 3, 2013), Michael Fukushima (since November 4, 2013)
Producers: Maral Mohammadian, Marcy Page, Jelena Popovic

Quebec/Atlantic Centre – Montreal, QC, and Halifax, NS
Executive Producer: Annette Clarke
Producers: Katherine Baulu (Montreal), Maral Mohammadian (Montreal), Paul McNeill (Halifax)

ONTARIO

Ontario Centre – Toronto, ON
Executive Producer: Silva Basmajian (until June 11, 2013)
Producers: Gerry Flahive, Anita Lee, Lea Marin

ALBERTA/ SASKATCHEWAN/ MANITOBA/ NUNAVUT/ NORTHWEST TERRITORIES

North West Centre – Edmonton, AB
Executive Producer: David Christensen
Producers: Cory Generoux (Saskatchewan), Brendon Sawatzky (Manitoba) (until December 21, 2013), Alicia Smith (Manitoba), Bonnie Thompson (Alberta)

BRITISH COLUMBIA/ YUKON

Pacific and Yukon Centre – Vancouver, BC
Executive Producer: Shirley Vercruysse (since February 10, 2014)
Producer: Selwyn Jacob

Digital Studio – Vancouver, BC
Executive Producer: Loc Dao
Producers: Dana Dansereau, Jennifer Moss

FRENCH PROGRAM

Director General:
Monique Simard
(until December 31, 2013)
Colette Loumède
(ad interim, since January 6, 2014)

QUEBEC

Animation French Studio – Montreal, QC
Executive Producer: René Chénier
Producers: Marc Bertrand, Julie Roy

Quebec Studio – Documentary
Executive Producer: Colette Loumède
Producers: Nathalie Cloutier, Johanne Bergeron

Quebec Studio – Interactive Productions
Executive Producer: Hugues Sweeney
Producer: Dominique Willieme (until December 2013), Louis-Richard Tremblay (since December 2013)

Quebec Studio – ACIC Program
Producer: Johanne Bergeron

NEW BRUNSWICK/ NOVA SCOTIA/ PRINCE EDWARD ISLAND/ NEWFOUNDLAND AND LABRADOR

Canadian Francophonie Studio – Acadie – Moncton, NB
Executive Producer: Dominic Desjardins (since April 15, 2013)
Producer: Maryse Chapdelaine

BRITISH COLUMBIA/ ALBERTA/ SASKATCHEWAN/ MANITOBA/ ONTARIO/ NORTHWEST TERRITORIES/ YUKON

Canadian Francophonie Studio
Executive Producer: Dominic Desjardins (since April 15, 2013)
Producer: Maryse Chapdelaine

FILM PRODUCTIONS

54 Hours
13:34
D. **Bruce Alcock, Paton Francis**
P. Annette Clarke, Michael Fukushima
Original English animation produced by the NFB (English Program/Atlantic Centre)

A Short History of the Highrise
D. **Katerina Cizek**
P. Gerry Flahive
Series of four original English documentaries produced by the NFB (English Program/Ontario Centre) and *The New York Times*

A Short History of the Highrise, Part One: Mud
3:29

A Short History of the Highrise, Part Two: Concrete
6:06

A Short History of the Highrise, Part Three: Glass
3:20

A Short History of the Highrise, Part Four: Home
4:59

Absences
74:34
D. **Carole Laganière**
P. Colette Loumède
Original French documentary produced by the NFB (French Program/Quebec Studio)

Anatomie
8:37
D. **Patrick Bossé**
P. Catherine Chagnon (Microclimat Films), Nathalie Cloutier (NFB)
Original French drama produced by Microclimat Films in co-production with the NFB (French Program/Quebec Studio) with the financial participation of the Crédit d'impôt cinéma et télévision – Gestion SODEC, and the Canadian Film or Video Production Tax Credit

Andrew Dawes: Dynamic Range
4:30
D. **Lisa Jackson**
P. Selwyn Jacob
Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Ariel
95:08
D. **Laura Bari**
P. Laura Bari (Beso Film), Selin Murat, Sarah Spring (Parabola Films), Nathalie Cloutier (NFB)
Original French documentary produced by Parabola Films in co-production with the NFB (French Program/Quebec Studio) and Beso Film in association with Documentary Channel

AT HOME
Seven original English documentaries produced by the NFB (English and French Programs/Quebec Studio) in association with the Mental Health Commission of Canada

At Home: Fall from Grace
4:12
D. **Darryl Nepinak**
P. Brendon Sawatzky

At Home: Going Home
4:28
D. **Darryl Nepinak**
P. Brendon Sawatzky

At Home: Still Out There
4:52
D. **Lynne Stopkewich**
P. Jennifer Moss

At Home: Streets of Toronto
2:42
D. **Manfred Becker**
P. Lea Marin

At Home: Streets of Vancouver
2:39
D. **Lynne Stopkewich**
P. Jennifer Moss

At Home: Streets of Winnipeg
2:26
D. **Darryl Nepinak**
P. Brendon Sawatzky

At Home: Two Different Worlds
4:28
D. **Darryl Nepinak**
P. Brendon Sawatzky

Autoportrait sans moi
98:09
D. **Danic Champoux**
P. Colette Loumède
Original French documentary produced by the NFB (French Program/Quebec Studio)

Bad Coyote
51:48
D. **Jason Young**
P. Paul McNeill
Original English documentary produced by the NFB (English Program/Atlantic Centre)

Big Trees
12:18
D. **Ann Marie Fleming**
P. Michael Fukushima
Original English animation produced by the NFB (English Program/Animation Studio)

Buying Sex
75:17
D. **Teresa MacInnes, Kent Nason**
P. Annette Clarke
Original English documentary produced by the NFB (English Program/Atlantic Centre)

Canadian Famous
7:14
D. **Kevin McMahon**
P. Gerry Flahive
Original English documentary produced by the NFB (English Program/Ontario Centre) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

CHEZ SOI

Four original French documentaries produced by the NFB (English and French Programs/Quebec Studio) in association with the Mental Health Commission of Canada.

Chez soi: Rapper devant son psy
3:22
D. **Louiselle Noël**
P. Maryse Chapdelaine

Chez soi: Rues de Moncton
2:16
D. **Louiselle Noël**
P. Maryse Chapdelaine

Chez soi: Rues de Montréal
1:54
D. **Sarah Fortin**
P. Nathalie Cloutier

Chez soi: Travailler ensemble
3:47
D. **Louiselle Noël**
P. Maryse Chapdelaine

Crazywater
56:12
D. **Dennis Allen**
P. Selwyn Jacob
Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre)

Daniel Lanois
5:38
D. **Éric Morin**
Original documentary without words produced by the NFB (French Program/ Quebec Studio) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Dans la peau d'Italo Calvino
108:45
D. **Damian Pettigrew**
P. Olivier Gal (Portrait & Compagnie)
Original French documentary co-produced by Portrait & Compagnie, DocLab and the NFB (French Program/ Quebec Studio) with the participation of Arte France, YLE, the Centre national du cinéma et de l'image animée (CNC) and the Ministero per i Beni e le Attività Culturali, Direzione Generale per il Cinema

D'où je viens
78:19
D. **Claude Demers**
P. Colette Loumède
Original French documentary produced by the NFB (French Program/Quebec Studio)

Éloïse's Fir Tree/Le sapin d'Éloïse
1:13
D. **Dominic Etienne Simard**
P. Marc Bertrand, Julie Roy
Original animation without words produced by the NFB (French Program/ Animation and Youth Studio)

Emma fait son cinéma
16:43
D. **Mélanie Léger**
P. Maryse Chapdelaine
Original French documentary produced by the NFB (French Program/Canadian Francophonie Studio – Acadie) with the collaboration of Société Radio-Canada

Everything Will Be
86:00
D. **Julia Kwan**
P. David Christensen
Original English documentary produced by the NFB (English Program/North West Centre)

Grace Fall/Chute splendide
1:30
D. **Kyler Kelly**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/ Animation Centre)

Hi-Ho Mistahey!
98:38
D. **Alanis Obomsawin**
P. Alanis Obomsawin
Original English documentary produced by the NFB (English Program/Quebec Centre)

Histoires de bus
10:48
D. **tali**
P. Julie Roy
Original French animation produced by the NFB (French Program/Animation and Youth Studio)

Hommage à Michel Brault
10:14
D. **Alexandre Chartrand**
P. Johanne Bergeron
Original French documentary produced by the NFB (French Program/Quebec Studio)

Hothouse 9:
Behind the Abstract Scenes
7:30
D. **Jelena Popovic**
P. Michael Fukushima
Original English documentary produced by the NFB (English Program/Animation Studio)

Hue: A Matter of Colour
85:22
D. **Vic Sarin**
P. Dawn Brett, Tina Pehme, Kim C. Roberts (Sepia Films Ltd.), Selwyn Jacob (NFB)
Original English documentary co-produced by Sepia Films Ltd and the NFB (English Program/Pacific and Yukon Centre), developed with the participation of British Columbia Film + Media and in association with Knowledge, with the participation of the Province of British Columbia's Film Incentive BC and the Canadian Film or Video Production Tax Credit

Il ventait devant ma porte
74:53
D. **Rénald Bellemare, Pierre Goupil**
P. Nathalie Cloutier, Colette Loumède
Original French documentary produced by the NFB (French Program/Quebec Studio)

Impromptu
10:08
D. **Bruce Alcock**
P. Tina Ouellette (Global Mechanic Inc.), Annette Clarke, Michael Fukushima (NFB)
Original English animation produced by Global Mechanic Inc. in co-production with the NFB (English Program/Animation Studio) and with the participation of the Province of British Columbia's Film Incentive BC and the Canadian Film or Video Production Tax Credit

Island Green
25:01
D. **Millefiore Clarkes**
P. Paul McNeill
Original English documentary produced by the NFB (English Program/Atlantic Centre)

Inspector Street/Rue de l'Inspecteur
8:22
D. **Emmanuelle Loslier**
P. Julie Roy
Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

Itch/Démangeaison
1:27
D. **Su-An Ng**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

Jean Pierre Desrosiers, un parcours exceptionnel
5:14
D. **Marquise Lepage**
P. René Chénier
Original French documentary produced by the NFB (French Program/Animation and Youth Studio) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Jean Pierre Lefebvre
6:35
D. **Simon Galiero**
P. Nathalie Cloutier
Original French documentary produced by the NFB (French Program/Quebec Studio) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Je me souviens, 100 ans du Royal 22e Régiment
52:00
D. **Claude Guilmain**
P. Maryse Chapdelaine, Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Canadian Francophonie Studio)

Jutra
13:30
D. **Marie-Josée Saint-Pierre**
P. Marie-Josée Saint-Pierre (MJSTP Films Inc.), Marc Bertrand (NFB)
Original French animation co-produced by MJSTP Films Inc. and the NFB (French Program/Animation and Youth Studio) with the financial participation of SODEC – Programme d'aide aux jeunes créateurs, the Quebec Tax Credit, Conseil des Arts et des Lettres du Québec and Télé-Québec

Kids in Jail
45:38
D. **Larry Lynn**
P. Tracey Friesen
Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre), with the participation of the Burnaby Youth Custody Services and the BC Ministry of Children and Family Development

La marche à suivre
75:49
D. **Jean-François Caissy**
P. Johanne Bergeron
Original French documentary produced by the NFB (French Program/Quebec Studio)

Le chant des ondes
97:16
D. **Caroline Martel**
P. Caroline Martel (Productions Artifact), Colette Loumède (NFB)
Original French documentary produced by Productions Artifact in co-production with the NFB (French Program/Quebec Studio)

Les ailes de Johnny May
83:50
D. **Marc Fafard**
P. Yves Fortin (Productions Thalie), David Kodsi, Jan Vasak (K'ien Productions), Jacques Turgeon, Monique Simard (NFB)
Original French documentary produced by Productions Thalie, in co-production with the NFB (French Program/Quebec Studio) and K'ien Productions, with the financial participation of Crédit d'impôt cinéma et télévision – Gestion SODEC and Telefilm Canada, the participation of the ministère de la Culture et de la Communication (Centre national du cinéma et de l'image animée) and the support of the CNC (Nouvelles technologies en production), SODEC, Rogers Documentary Fund and the Canadian Film or Video Production Tax Credit

Liberation/Libération
1:27
D. **Shahid Quadri**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

Ma radio, mon amie
19:09
D. **Karine Godin**
P. Maryse Chapdelaine
Original French documentary produced by the NFB (French Program/Canadian Francophonie Studio – Acadie) with the collaboration of Société Radio-Canada

Menaka
5:02
D. **Arev Manoukian**
P. Anita Lee
Original English documentary produced by the NFB (English Program/Ontario Centre) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Minotaur
6:52
D. **Munro Ferguson**
P. Marcy Page
Original animation without words produced by the NFB (English Program/ Animation Studio)

Monsieur Pug
9:47
D. **Janet Perlman**
P. Marc Bertrand
Original French animation produced by the NFB (French Program/Animation and Youth Studio)

My Prairie Home
76:05
D. **Chelsea McMullan**
P. Lea Marin
Original English documentary produced by the NFB (English Program/Ontario Centre)

NCR: Not Criminally Responsible
99:21
D. **John Kastner**
P. John Kastner, Deborah Parks (JS Kastner Productions Ltd.), Silva Basmajian (NFB)
Original English documentary produced by J.S. Kastner Productions Ltd. in co-production with the NFB (English Program/Ontario Centre), in association with the Canadian Broadcasting Corporation and Documentary Channel, and with the participation of the Rogers Documentary Fund

NFB MEMORIES
Sixteen original English documentary films produced by the NFB (English Program/Quebec Centre) for the ***Making Movie History: A Portrait in 61 Parts*** website.
D. **Joanne Robertson**
P. Michelle van Beusekom

Arthur Hammond
5:09

Don Owen
5:10

Dorothy Todd Hénaut
5:19

Evelyn Lambart
5:27

Evelyn Spice Cherry
5:05

Gerald Potterton
5:16

Gudrun Bjerring Parker
5:35

Jeannine Hopfinger
4:50

Kaj Pindal
5:09

Morten Parker
5:19

Rex Tasker
5:17

Rural Circuits
5:10

Sylvia Hamilton
4:56

Terence Macartney-Filgate
5:19

The Composers
5:13

Wartime Women
5:03

Nul poisson où aller
12:28
D. **Nicola Lemay, Janice Nadeau**
P. Marc Bertrand
Original French animation produced by the NFB (French Program/Animation and Youth Studio)

Observer
1:36
D. **Brendan Matkin**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/ Animation Studio)

Out of Mind, Out of Sight
88:00
D. **John Kastner**
P. John Kastner, Deborah Parks (J.S. Kastner Productions Ltd.), Silva Basmajian (NFB)
Original English documentary produced by J.S. Kastner Productions Ltd. in co-production with the NFB (English Program/Ontario Centre) and in association with TVO

Rainy Days/Jours de pluie/ Lietus Dienas
8:13
D. **Vladimir Leschiov**
P. Vladimir Leschiov (Lunohod Animation Studio), Marc Bertrand (NFB)
Original animation without words produced by Lunohod Animation Studio in co-production with the NFB (French Program/Animation and Youth Studio), with the financial participation of the National Film Center of Latvia and the State Culture Capital Foundation of Latvia

Ron Turcotte, jockey légendaire
74:56
D. **Phil Comeau**
P. Maryse Chapdelaine, Murielle Rioux-Poirier
Original French documentary produced by the NFB (French Program/Canadian Francophonie Studio – Acadie)

Scientific Picnic / Piqniq scientifiq

1:28
D. **Paloma Dawkins**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/ Animation Studio)

Shameless Propaganda

71:57
D. **Robert Lower**
P. David Christensen
Original English documentary produced by the NFB (English Program/North West Centre)

Stories from Our Land
Vol. 2: Finding Home

9:59
D. **Nyla Innuksuk**
P. David Christensen
Original English documentary produced by the NFB (English Program/North West Centre) in partnership with Nunavut Film Development Corporation

Stories Sarah Tells

4:50
D. **Ann Marie Fleming**
P. Anita Lee
Original English documentary produced by the NFB (English Program/Ontario Centre) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

The End of Pinky

8:12
D. **Claire Blanchet**
P. Michael Fukushima
Original English animation produced by the NFB (English Program/Animation Studio)

Third Page from the Sun/
3e page après le soleil

5:53
D. **Theodore Ushev**
P. Marc Bertrand
Original animation without words produced by the NFB (French Program/ Animation and Youth Studio)

TonDoc: Baisse le son!

4:55
D. **Zefred**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Canadian Francophonie Studio) in partnership with the Assemblée de la francophonie de l'Ontario and the Fédération de la jeunesse franco-ontarienne (Fesfo), and with the financial participation of the Société Santé en français, the Réseau franco-santé du Sud de l'Ontario, the French Language Health Services Network of Eastern Ontario, the Réseau du mieux-être francophone du Nord de l'Ontario, Health Canada and the Government of Ontario

TonDoc: Dans la peau d'une autre

4:20
D. **Leigh Nunan**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Canadian Francophonie Studio) in partnership with the Assemblée de la francophonie de l'Ontario and Fédération de la jeunesse franco-ontarienne (Fesfo), and with the financial participation of the Société Santé en français, the Réseau franco-santé du Sud de l'Ontario, the French Language Health Services network of Eastern Ontario, the Réseau du mieux-être francophone du Nord de l'Ontario, Health Canada and the Government of Ontario

TonDoc: Sauve ta peau

5:02
D. **Zefred**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Canadian Francophonie Studio) in partnership with the Assemblée de la francophonie de l'Ontario and Fédération de la jeunesse franco-ontarienne (Fesfo), and with the financial participation of the Société Santé en français, the Réseau franco-santé du Sud de l'Ontario, the French Language Health Services network of Eastern Ontario, the Réseau du mieux-être francophone du Nord de l'Ontario, Health Canada and the Government of Ontario

Viola Léger, Ensemble

5:35
D. **Rodolphe Caron**
P. Maryse Chapdelaine
Original French documentry produced by the NFB (French Program/Canadian Francophonie Studio – Acadie) in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Wake/Éveil

1:31
D. **Jenna Marks**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/ Animation Studio)

INTERACTIVE WORKS

A Short History of the Highrise
C. **Katerina Cizek**
P. Gerry Flahive
Original English website produced by the NFB (English Program/Ontario Centre) and *The New York Times*
http://highrise.nfb.ca/tag/a-short-history-of-the-highrise/

Ferme Zéro
C. **Joannie Lafrenière**
P. Dominique Willieme
Original French website produced by the NFB (French Program/Quebec Studio) in partnership with *Le Devoir*
http://ferme.onf.ca/

Fort McMoney
C. **David Dufresne**
P. Dominique Willieme
Original French website produced by Toxa Inc. in co-production with the NFB (French Program/Quebec Studio)
http://fortmcmoney.com/en/#/fortmcmoney

Hyperlocal
C. **Sean Embury and the NFB Digital Studio**
P. Jennifer Moss
Original English website produced by the NFB (English Program/Digital Studio) in collaboration with the CBC
http://hyperlocal.nfb.ca/#/hyperlocal/toews/

Journal d'une insomnie collective (installation)
C. **Guillaume Braun**
P. Hugues Sweeney
Original French installation produced by the NFB (French Program/Quebec Studio)

Journal d'une insomnie collective (website)
C. **Guillaume Braun, Bruno Choinière, Thibaut Duverneix, Philippe Lambert**
P. Hugues Sweeney
Original French website produced by the NFB (French Program/Quebec Studio)
http://insomnia.nfb.ca/#/insomnia

Les horlogers
P. Marc Bertrand
Original installation without words produced by the NFB (French Program/Animation and Youth Studio) in partnership with Place des Arts

McLaren's Workshop
C. **Jean-Sébastien Beaulieu, Mivil Deschênes**
P. Joël Pomerleau
Original French application for iPad produced by the NFB (Accessibility and Digital Enterprises)

Mégaphone
C. **Alexandre Lupien, Étienne Paquette**
P. Geneviève Forest, Johanna Marsal, Marie-Ève Meilleur (Moment Factory), Hugues Sweeney (NFB)
Original French installation produced by the NFB (French Program/Quebec Studio) in collaboration with Moment Factory and in partnership with the Quartier des spectacles

Mythes 2.0
C. **François Côté, Marc-Antoine Jacques, David Mongeau-Petitpas**
P. Hugues Sweeney
Original French website produced by the NFB (French Program/Quebec Studio) in partnership with *Le Devoir*
http://mythes.onf.ca/

NFB Space School
D. **Andrew Tidby**
P. Paul McNeill
Original English website produced by the NFB (English Program/Atlantic Centre) in collaboration with the Canadian Space Agency
http://spaceschool.nfb.ca/

Similkameen Crossroads
C. **Tyler Hagan and the NFB Digital Studio**
P. Dana Dansereau, Jennifer Moss
Original English website; a digital partnership between the NFB (English Program/Digital Studio) and imagineNATIVE
http://crossroads.nfb.ca/#/crossroads

The Last Hunt (app)
C. **Jeremy Mendes and the NFB Digital Studio**
P. Dana Dansereau, Jennifer Moss
Original English application produced by the NFB (English Program/Digital Studio)

The Last Hunt (website)
C. **Jeremy Mendes and the NFB Digital Studio**
P. Dana Dansereau, Jennifer Moss
Original English website produced by the NFB (English Program/Digital Studio)
http://thelasthunt.nfb.ca/#/thelasthunt

Third Page from the Sun: The installation/ 3e page après le soleil, l'installation
C. **Theodore Ushev**
P. Marc Bertrand
Original installation without words produced by the NFB (French Program/Animation and Youth Studio)

Toi, moi et la Charte
C. **Jérémie Battaglia, Vali Fugulin**
P. Raphaëlle Huysmans (*Urbania*), Nathalie Cloutier (NFB)
Original French website produced by the NFB (French Program/Quebec Studio) in collaboration with *Urbania*
http://charte.onf.ca/

INDEPENDENT FILM PROJECTS

SUPPORTED BY ACIC AND FAP

ANNEX III

ISLAND GREEN
Millefiore Clarkes

AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

QUEBEC/ANIMATION

Corps étrangers
Nicolas Brault

La bille bleue
Co Hoedeman

Le puits
Philippe Vaucher

QUEBEC/DOCUMENTARY

Ceux comme la terre
Nicolas Paquet

Chemin Bessette
Marc Girard, Jean-Philippe Dupuis

Chercher Ferron
Natalie Martin

Dans les yeux
Isabelle de Blois

De prisons en prisons
Steve Patry

Des adieux
Carole Laganière

Desplazados: éternels oubliés
Guy Simoneau

Insurgences
Hubert Caron-Guay, Rodrigue Jean

La cafardeuse
Yves Martel

Le cinéma de Magnus Isacsson
Patricio Henríquez

Le monde d'Adrien
Katerine Giguère

Le pas de la porte
Iphigénie Marcoux-Fortier,
Karine Van Ameringen

Le Pier
Mireille Dansereau

Le semeur
Julie Perron

Les chercheurs d'art
Anne-Marie Tougas

Lynne Stewart, une histoire américaine
Francis Van Den Heuvel,
Claude Jacqueline Herdhuin

Musically Medicated
Gabriele Kislat

Placide Gaboury, le contestataire tranquille
Simon Trépanier, Abraham Lifshitz

Québékoisie
Mélanie Carrier, Olivier Higgins

Suivre la marée
Thomas Szacka-Marier

Un homme revenu d'en dehors du monde
Simon Beaulieu

Un royaume déménage
Terence Chotard, Raphaël J. Dostie

QUEBEC/EXPERIMENTAL

Avec le temps
Mark Morgenstern

Sonate à 180°
Patrick Bernatchez

QUEBEC/FICTION

Ailleurs exactement
Kristina Wagenbauer

Au nord du monde
Raphaël Bélanger

Céramique tango
Patricia Chica

Entre chien et loup
Daniel Schachter

Exposition
Céline France

Je ne suis pas un grand acteur
Jean-Guillaume Bastien

Jeu d'enfant
Émilie Lemay Perreault

La coupe
Geneviève Dulude DeCelle

La joie et l'allégresse
Alain Chevarier

Le cowboy et les sauvages
Ginette Pellerin

Pas la grosse Sophie
Philippe Arsenault

Quelqu'un d'extraordinaire
Monia Chokri

Une courte histoire sur la folie
Isabelle Hayeur

Une idée de grandeur
Vincent Biron

Xavier, Mireille et la tournure des choses
Éléonore Létourneau

FILMMAKER ASSISTANCE PROGRAM (FAP)

QUEBEC CENTRE/ ATLANTIC CENTRE – ANIMATION

Horska
Sydney Smith

QUEBEC CENTRE/ ATLANTIC CENTRE – DOCUMENTARY

Big, Wicked City
Eryn Foster, Sue Johnson

Growing Pains
Damon Cox

Reeny
Fateh Ahmed

QUEBEC CENTRE/ ATLANTIC CENTRE – FICTION

Elevator
Kim Barr

Goldfish
Michael Konyves

Little Things
Christian Sparkes

Maria's Episode
Claire Sanford

The Search
Devinder Paul Singh

The World Is Burning
Justin Oakey

ANIMATION CENTRE – MONTREAL

Le gouffre
David Forest

ONTARIO CENTRE – ANIMATION

The Lodge
Terril Calder

ONTARIO CENTRE – DOCUMENTARY

A Rock and a Hard Place
Cliff Caines

Juul Haalmeyer: The Movie
Erin McMichael

Memories of a Journey
Jane Hui Wang

ONTARIO CENTRE – FICTION

Be the Snow
Amir Honarmand

Footprints
Kevin Saychareun

Ruptura
Alejandro Valbuena

Sweepstakes
Jamie Cussen

The Trip
Grace Wang

The Underground
Michelle Latimer

Where Were You?
Andrew Cividino

ONTARIO CENTRE – EXPERIMENTAL

Black Hole Music
Zachary Finkelstein

Centre Island
Geoffrey Pugen

NORTH WEST CENTRE – DOCUMENTARY

Abe & Alfred
Kirsten Carthew

Alice and Kevin
Christopher Read

Arctic Mosque
Saira Rahman

Born Out of Love: The Romance Novel Exposed!
Aaron Zeghers

Brothers in the Buddha
Elizabeth Wishart MacKenzie

Night and Day
Leah Byrne

The Exchange Revisited
Scott Collins

The Luthier and the Mortar Carver
Julio Hunhoz

NORTH WEST CENTRE – FICTION

Consolation Prize
Todd Kipp

The Contender
Darren Young

Tug
Christopher Markowsky

PACIFIC AND YUKON CENTRE – ANIMATION

Man Made Monsters
Phoebe Parsons

PACIFIC AND YUKON CENTRE – DOCUMENTARY

Between Wood and Water
Tobi Elliott

The Backward Class
Madeleine Grant

The Maple Syrup Heist
Josephine Anderson, Brittany Baxter

The Meaning of Dirt
Catharine Parke

PACIFIC AND YUKON CENTRE – FICTION

Disorder
Sarah Hager

Salty
SB Edwards

Yellowhead
Kevan Funk